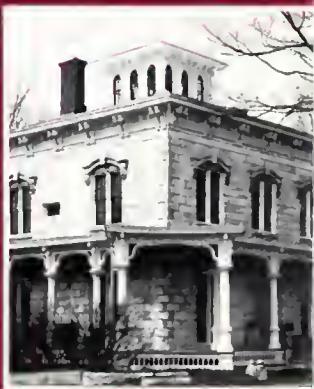
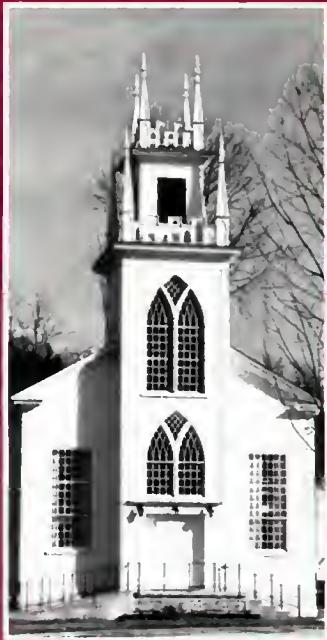


THE HISTORIC ARCHITECTURE OF RUTLAND COUNTY

VERMONT STATE REGISTER OF HISTORIC PLACES



VERMONT DIVISION FOR HISTORIC PRESERVATION

The Historic Architecture of Rutland County

Vermont State Register of Historic Places

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**THE HISTORIC
ARCHITECTURE
OF RUTLAND
COUNTY**

**THE HISTORIC ARCHITECTURE
OF RUTLAND COUNTY
Including a Listing of
the Vermont State Register of Historic Places**

Vermont Division for Historic Preservation

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THE HISTORIC ARCHITECTURE OF RUTLAND COUNTY

INCLUDING A LISTING OF
THE VERMONT STATE
REGISTER OF HISTORIC
PLACES

Vermont Division for Historic Preservation

Curtis B. Johnson *Editor*
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CAUTION

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Montpelier, Vermont 05602

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The preservation of the remaining memorials of our history is a debt which this generation owes, not only to itself, not only to posterity, but even to the world.

Let each member of this Society take upon himself the task of ascertaining in his own neighborhood what historic associations and memorials exist, and of seeking to awaken some public interest, some local pride, in the preservation of what remains.

Henry Clark
addressing the Rutland County Historical Society
at the Rutland County Centennial,
January 15, 1881, in Castleton.

FOREWORD

Historic structures are part of our daily lives in Vermont. We live in them, we work in them, we shop in them, we continue to use them for the purposes for which they were built, or we find new ways to use them. Whether buildings or bridges, on the farm, in the village, or in the city, these historic resources are a living history of the state because they stand as powerful and readily visible reminders of our past. Although they sometimes are hard to recognize because we live with them every day, they can tell us about Vermont history if we take the time to learn about them and look at them when we travel or go about our daily business. This book will help people learn about buildings and history.

Historic buildings also make a major contribution to the celebrated Vermont environment that is crucial to both our economic prosperity and to our personal well-being. A major part of how well Vermont does in the future depends on the way we protect and enhance not only our natural surroundings but also our manmade environment. Historic downtowns provide attractive places to shop and work. Industries locate in Vermont because of the quality of life here, and the presence of our history is one aspect of that quality. The travel industry in Vermont continues to grow. It is clear from every survey that travelers come to see our countryside, with its historic buildings, green fields, forests, hills, and mountains working together to form an understandable environment of human scale.

We must make a constant effort to protect historic buildings and their surroundings and be ready to intervene to prevent the forces of both man and nature from destroying what our

ancestors placed on the landscape. *The Historic Architecture of Rutland County* is part of the effort by the Division for Historic Preservation to encourage and enhance the appreciation and thoughtful use of our historic architectural resources and to save and protect them for the future. This publication identifies and documents the resources making up the rich architectural heritage left in our stewardship, and gives citizens of today information that is needed to plan for their preservation. It also will provide future generations with a knowledge of the historic architecture in each town in the county in the 1980s, and will serve along with the old photographs, 19th century maps, and bird's eye views as a primary source on the architecture of Vermont and how it developed.

This publication would not have happened had not William B. Pinney, the director of the Division for Historic Preservation from 1967 to 1983, had the foresight to recognize its importance and find the resources to begin.

I hope the book will encourage community pride, and that it will be used by property owners to learn about their buildings, by local officials in planning for the future of their towns, as a resource for teachers of Vermont and local history, as a guide for residents on Sunday drives, and as a way travelers from all over can learn about Vermont. More than this, I hope it helps us all recognize our heritage and the value of preserving it.

Eric Gilbertson
Director
Vermont Division for Historic Preservation

PREFACE

This book catalogues and describes the historic architecture of Rutland County, Vermont. It is divided into introductory materials, a chapter on each town and city in the county, and appendices. Of the introductory materials, a foreword, this preface, and an introduction to the Vermont Division for Historic Preservation convey the genesis and reasons for this book, a second introduction summarizes the history of the county, and an "About This Book" section explains the conventions used throughout. The appendices offer guides to architectural types and terminology and to historical research related to the county. But it is the town chapters, with their short histories, maps, and lists and photographs of historic structures, that are the heart of this publication.

The listings and maps in the town chapters constitute the definitive catalogue of pre-World War II, historic architectural resources recorded in the Vermont State Register of Historic Places for Rutland County, including those listed in the National Register of Historic Places. Recognition of the need for complete listings and the need to find each structure listed have guided the compilations. Group listings (historic districts and complexes) contain entries for individual structures because planners and others need to know which buildings are included in the State Register and which are not. Numbered maps pinpoint all sites and complexes and each structure in historic districts.

The short histories in the town chapters explain the significance of both the exceptional and the typical architecture of each community; structures listed, but not mentioned specifically in these histories, have similar significances, and further scholarly research may reveal for any given resource new historical importance. The histories also attempt to present the broadest possible spectrum of life associated with the architecture of a community so that all may realize the richness and diversity of the architectural heritage that is in their trust. We have emphasized these associations so that historic value, and not only dollar value, will be considered in decisions that affect listed buildings.

To foster an appreciation of the architectural resources explained and listed in the town chapters, we have paid great attention to picturing and describing them in an effort to highlight those attributes that may inspire their owners to preserve them. Profuse photographs illustrate representative buildings and call attention to many distinctive architectural features and types. The building lists detail, whenever possible, many of the elements that contribute to the historic character of each structure.

The individual town chapters are the result of an extensive process of field review, research,

and writing. One field architectural historian was assigned to each town in the county to check the location and condition of sites already listed in the State Register of Historic Places. New sites for possible inclusion in the register were recorded if they met established historic and architectural criteria (basically, we recorded major buildings built before 1935 that retained their appearance from that time). Using historic maps and readily available secondary sources (listed in the "Select Bibliography"), each architectural historian researched the history of the town to help in the identification and evaluation of new sites. Newly recorded sites and any already listed sites that had lost their architectural integrity (their historic appearance) were then submitted to the Vermont Advisory Council on Historic Preservation for addition to or removal from the State Register of Historic Places, as appropriate. (The listings in this book for both the State Register and the National Register of Historic Places are current as of September, 1986). All buildings or structures listed in the State Register for a given town were then numbered and entered in a computer database to generate the building lists in each town chapter. The architectural historians also then drafted the town chapter histories, which were revised and edited to produce the histories found here.

Many others contributed to this project. Chuck Ryerson of the University of Vermont geology department helped greatly in the development of our mapping and numbering systems. Local historians Dawn Hance of Rutland City and Dorothy Offsend of Pawlet shared their prodigious amount of historical research. A number of other individuals thoughtfully reviewed town histories, including representatives of the historical societies of Benson, Brandon, Castleton, Danby, Fair Haven, Middletown, Mount Holly, Pawlet, Pittsford, Poultney, Proctor, Rutland, Sherburne, Shrewsbury, Tinmouth, and West Rutland.

For their service in aiding our research, I wish to thank the staff and volunteers of the Vermont Historical Society Library, particularly its librarian, Reidun Nuquist, as well as Barney Bloom, Mary Pat Brigham, and Edward Hoyt. Of further assistance were Nadja Halpern, librarian of Special Collections in the Bailey/Howe Library of the University of Vermont and Gregory Sanford, State Archivist, and Julie Cox, Assistant State Archivist, of Vermont State Papers. I am also indebted to T. D. Seymour Bassett for reviewing my historical introduction.

Curtis B. Johnson
Editor

THE VERMONT DIVISION FOR HISTORIC PRESERVATION

The Division for Historic Preservation is the public agency designated to be the advocate for historic and prehistoric properties in Vermont. The state has a rich heritage of historic resources, ranging from 10,000-year-old Indian sites to rambling 19th century farm complexes, to railroad-spawned villages of the 1870s, to gleaming streamlined diners built to serve auto-borne patrons of the 1930s. Each of these buildings, structures, and sites is important for what it can tell us about our history. Prehistoric archeological sites supply information on the lives of the original inhabitants of Vermont, who have no written records to speak for them. Standing buildings and structures may be important because of their significant architectural design and fine material and craftsmanship or because they illustrate an important aspect of history. Often, however, they too help tell the stories of everyday life that were never written down. These clues to understanding our past can be found in such individual structures as elaborate mansions, simple workers' houses, bridges, factories, and barns, as well as in the groups they form in village centers, residential neighborhoods, and farm or industrial complexes. Historic structures, through their locations, architectural features, and historical associations, testify to patterns of Vermont life in the late 18th, 19th, and early 20th centuries and serve as the visible reminders of the occupations, activities, philosophies, and priorities of Vermonters who came before us. It is the role of the Division for Historic Preservation to protect and preserve these links to our collective past.

The Division fulfills this advocacy role in a number of ways, as summarized in the Division mission statement:

The Division assists people in interpreting, protecting and enhancing Vermont's architectural, historic and archeological resources. This is accomplished by coordinating public and private preservation efforts and administering federal and state programs that promote preservation activities. The Division also maintains, operates and interprets the State-owned historic sites to educate the public about the state's history and provide interesting places to visit.

IDENTIFYING AND DOCUMENTING
significant historic and prehistoric resources throughout the state is one of the top priorities of the Division because knowledge of the resources forms the basis for all other Division activity. The resulting inventory allows the Division to assist property owners in assessing the impact of government-regulated and private actions on historic properties and plan for the preservation of a variety of resources. The Division sometimes can provide financial assistance to owners of important properties that need restoration. But perhaps the most important tools available to protect historic and prehistoric resources are general public education and technical assistance on preservation topics and problems.

In 1947 the Vermont legislature set up the Historic

Sites Commission (renamed the Board of Historic Sites in 1959) to mark historic sites throughout the state and to acquire, manage, preserve, and develop properties of historic significance. This latter task has grown to include responsibility for eighteen sites containing fifty-eight structures. Many are open in the warmer months when they are visited by over 100,000 people each year.

From its initial narrowly defined role that focused attention on outstanding landmarks, the Division has evolved to keep pace with ever-expanding concepts of preservation itself. Ideas about the value of historic buildings, about their potential for conversion to other uses, and even about the definition of what is historic have changed over the years, broadening the arena of preservation concern and activity.

In 1966 the National Historic Preservation Act was passed to preserve the "historical and cultural foundations of the Nation . . . as a living part of our community life and development." One of the important provisions of the act was funding to the states for surveys of historic resources. Conducting a survey of historic buildings became a focus of the Division in the early 1970s. The role of the State of Vermont in preservation activities was further strengthened by the 1975 Vermont Historic Preservation Act. It created the Division for Historic Preservation within the Agency of Development and Community Affairs as a continuation of the Board and then the Division of Historic Sites. The Division, also designated as the State Historic Preservation Office by the federal government, was charged with, among other things, coordinating historic preservation activities on behalf of the state, conducting a statewide survey to identify and document historic properties and archeological sites, preparing and maintaining a state register of historic places, and cooperating with other government agencies in the implementation of federal and state laws on environmental protection, local and regional planning and development, and land use planning. Federal financial support to aid the accomplishment of these tasks has weakened in recent years despite congressional and public reaffirmation of the importance and value of the work. Federal funding used to account for about fifty per cent of the Division budget and, among other things, financed a matching grants program for restoration of important buildings.

Since 1986 communities in Vermont have had the opportunity to become more active partners in the historic preservation programs of the state by becoming a Certified Local Government (CLG). To participate a community must organize a historic preservation review commission, which advises the local legislative body and planning commission on local preservation matters. A percentage of the federal funding to the Division for Historic Preservation is set aside each year for grants to CLGs to complete or update the Historic Sites and Structures Surveys for their towns, prepare nominations to the National Register of Historic Places, develop preservation plans, prepare publications, or develop public education programs on preservation. The Division helps communities qualify for the program and maintains an active partnership with them in furthering the goals of preservation at the local level.

THE STORE OF HISTORIC RESOURCES in Vermont reaches into every corner of the state, valley

bottom, mountain top, urban center, and rural countryside. The vast majority are in private ownership, but because they stand as evidence of our shared heritage they constitute a public asset that goes beyond the limitations of private ownership. The Division has several identification and evaluation programs to help meet the challenge of preserving these resources. The State Register of Historic Places (the Vermont Historic Sites and Structures Survey) and the National Register of Historic Places document buildings and structures that meet specific criteria for historical or architectural merit, either as individual sites or as groups of buildings such as historic districts in village centers or urban commercial areas. (The Vermont Archeological Inventory for archeological sites parallels the Historic Sites and Structures Survey. More information on the Inventory and other archeological programs is available from the Division.) The Vermont Historic Preservation Plan identifies themes in state history and prehistory and provides a plan for preserving the significant resources associated with them.

The State and National Registers are used by the Division in its legally mandated reviews of projects requiring Act 250 (the Vermont Land Use and Development Law) permits and those involving state or federal funds, licenses, or permits. Act 250 protects archeological sites and historic structures listed on or determined eligible for the State Register of Historic Places by considering them when assessing proposed projects that require land use permits. During the permit process the Division makes recommendations to district environmental commissions, who issue the permits and may deny them for projects that have an adverse effect on historic resources. More often, however, the goals of project developers and preservationists can be met through early planning coordination with the Division. Any other projects using state funds or requiring a state license, permit, or approval must also take into account resources on or eligible for the State Register. Those properties listed on or eligible for the National Register are further protected from adverse impact by projects that are federally funded, licensed, or permitted. Controversial projects requiring Division review are often also reviewed by the Vermont Advisory Council on Historic Preservation, a group that includes governor-appointed preservationists with expertise in architecture, architectural history, archeology, history, and other related fields.

Owners of buildings listed on or eligible for the National Register of Historic Places may qualify for several financial incentive or assistance programs that are administered by the Division. Owners of income-producing buildings on the National Register may qualify for a federal tax credit when undertaking what is termed in the federal tax code a "substantial rehabilitation" if they preserve the historic character of the building according to standards set by the U.S. Secretary of the Interior. A federal grant program, when available (funding has been suspended since 1980), provides matching grants for approved restoration work on National Register buildings. Historic properties on or eligible for the National Register that are owned by communities or non-profit groups may also qualify for a state grants program for restoration work that was first funded by the Vermont legislature in 1985. These grants are generally under \$5,000 and must be matched by the recipient.

Besides fostering the preservation and continued use of historic buildings through financial assistance programs, the Division also participates in planning programs for cultural resources. For years the Division has contributed technical information and funding whenever possible for the preparation of plans and specifications for single buildings, preservation plans for downtown areas, village centers, rural landscapes, and preservation components of local, regional, and statewide plans. These plans offer clear direction to individuals, groups, and communities for the preservation of the significant historic resources of the state.

STATE REGISTER OF HISTORIC PLACES

Efforts to preserve our architectural heritage must be based on a thorough knowledge and understanding of the historic resources in an area. Surveys identify the buildings and structures that are significant and worthy of preservation. These inventories should be and are consulted by property owners, planners, researchers, and government officials as they develop projects that may affect these properties. The Vermont Historic Sites and Structures Survey, begun in 1971 and strengthened by provisions of the 1975 Vermont Historic Preservation Act, is the official state inventory of all buildings and structures that are significant locally, statewide, or nationally for their historic, architectural, or engineering merit. This list is compiled on a town by town basis. After the survey of a town is completed, it is reviewed by the Vermont Advisory Council on Historic Preservation, which officially enters it on the State Register of Historic Places. The Council is a review board appointed by the governor whose members have expertise in architecture, architectural history, archeology, history, and other related fields. Although the survey is not yet complete for all towns in Vermont, the list already contains over 25,000 properties.

Historic properties may be significant for a number of reasons. The criteria for inclusion in the State Register of Historic Places cover four areas: architectural merit, engineering merit, association with an important person or group, or association with important events, trends, and patterns of history.

Buildings with architectural merit are defined as those that are noteworthy examples of historic architectural styles and/or methods of construction, the work of significant architects and master builders, rare or one-of-a-kind buildings, or historic districts made up of structures that may not be individually important but as a group create a significant historic environment. Elaborate houses, churches, and public buildings are easily evaluated on the basis of architectural merit. Their complex ornament, fine quality materials, substantial or innovative structural systems, and/or evidence of skilled craftsmanship and advanced concepts of architectural design and style set them apart from other buildings. These landmark buildings represent only a small part of the historic structures in Vermont, however. Most of the architectural fabric of the state is made up of buildings that are more common or have less elaborate architectural detail, but are equally important and equally eligible for the State Register. They may be vernacular interpretations of formal architectural styles, good

examples of traditional building forms (such as Classic Cottage houses or bank barns), or good or unusual examples of building types (such as factories, silos, or early gas stations). In contrast with many of the buildings of today these more common historic structures also exhibit high quality materials, design, and workmanship. Such historic resources as Cape Cod houses, rows of identical homes built for industrial workers, 19th century middle-class neighborhoods, and small commercial buildings each proclaim their status as architecture built to serve the needs of people in their everyday lives. They are what make up most of the cities, villages, and rural landscapes that merit preservation.

Engineering significance applies to structures that are not buildings. Covered bridges, metal truss bridges, and masonry arch bridges, carefully designed and built of sturdy materials to span long distances, withstand inclement weather, and carry heavy loads, may be important for their engineering merit. Also eligible for inclusion on the State Register are historic dams and docks, engineering systems such as the intake, use, and outflow of water in water-powered mills and in hydroelectric facilities, and industrial properties that retain machinery in place, thus illustrating historic technological solutions to production needs and problems.

Structures associated with important historic figures or groups are also eligible for the State Register. The figure may be a well-known historical character such as Vermont hero Ethan Allen. Often-times, however, he or she may be important for a contribution in a smaller sphere, perhaps as the owner of a major local industry. Critical in the assessment of a building under this criterion is whether or not the building has a direct relationship to the years when the person was most productive or achieved his or her greatest reputation. Therefore a birthplace might not be as significant as the home the person lived in while running the biggest factory in town. Buildings and historic districts can also be important for their associations with ethnic groups, for example, who left behind diverse neighborhoods, churches, schools, and farms bearing their distinctive imprints.

Also of significance are structures that have associations with important events, trends, and patterns in local, regional, state, and/or national history. The events may be ones that occurred on a single day, such as a meeting that shaped the lives of people for many years thereafter. Historic resources associated with such events might include the meeting site or the homes of the key people involved in the meeting. Buildings can also be significant for their associations with broad patterns of history. The growth of government and development of county seats is reflected, for example, in village centers that developed around county courthouses. Readily visible evidence of the impact of the railroad can be seen in the historic train stations remaining throughout the state, but is perhaps more noticeable in the rapid construction of adjoining warehouses and commercial buildings, the establishment of nearby industries that procured and shipped goods by rail, and even in the relocation of village centers to trackside sites.

The criteria for inclusion in the State Register are modified by several factors. One is age of the resource. In general, a structure must be fifty years old, the length of time generally acknowledged by historians as necessary to establish the importance of

past events and trends and evaluate the resources associated with them in an unbiased way. Rare exceptions to this guideline may be made if a more recent resource is particularly fragile and scholarship has already established its importance. Some studies on such structures as motor courts, diners, gas stations, and World War II-related sites have already been conducted, partly in response to the destruction of so many of them, and allows for their evaluation and listing on the State Register now.

The second consideration applied to properties evaluated under the State Register criteria is integrity—the degree to which a structure retains its historic characteristics. To be eligible, structures must retain most of their important historic characteristics. These include location and setting (is it on its original site?), design, materials, and workmanship (does it retain its original important historic features, its original detailing, its evidence of historic craftsmanship?), and feeling and association (would people who knew the site or district during its period of historic significance recognize it today and does it still evoke that link with history?). In historic districts, while most properties meet both significance and integrity considerations and thus "contribute" to the historic character of the district, a minority of properties may not. They may either have been built too recently to be considered historic or may have been remodeled, altered, or moved to a new and inappropriate site. Because such structures are either too new or lack a sufficient degree of integrity to merit status as contributing components of the district, they are classified as "non-contributing"; they are not protected under state and federal preservation laws and are not eligible for preservation grants.

The Vermont Historic Sites and Structures Survey documents historic resources on four different types of survey forms, reflecting the varied ways historic resources are associated with each other. Although the information is arranged differently on the various forms, the type of information recorded about each structure remains the same.

Individual buildings that stand alone or perhaps have one or two related structures, such as sheds, carriage barns, or garages, are recorded on Individual Structure survey forms. This form has check-off and fill-in-the-blank sections for standard building features, space for a narrative description of the building, a statement on its historical and architectural significance, a sketch map, room for information on up to two related structures, and accompanying black and white photographs of each structure. Most rural houses are recorded on Individual forms, as are structures found in built-up areas with low concentrations of historic resources.

More than three historic buildings that are related by common use and/or ownership and form a single unit, such as farms and industrial facilities, are classified as a complex and are recorded on forms called Complex survey forms. This form includes a sketch map locating all the buildings, a statement of significance, and narrative descriptions of each structure in the complex. Each building in a complex is assigned a number used for identification on the map, in the description section, and for the black and white photographs that accompany the form. A complex that has many modern buildings and only three or less contributing historic structures is recorded on an Individual survey form.

Large groups of buildings in town or village centers and neighborhoods are recorded on Historic District forms. They include a sketch map locating all the properties, a statement of significance for the district as a whole, and narrative descriptions of each resource in the district. Each building receives a number that is used for the map, the description, and for identifying the photographs.

In urban areas where the concentration of historic resources is so great that arrangement of survey information on any basis other than by street address would prove unworkable, Urban forms are used. Usually arranged alphabetically by street name, these forms contain a statement of significance, narrative descriptions, and a small black and white photograph of each included building.

Much of the work for the inventory is done during the summer months when warm weather and the availability of graduate student interns combine to offer optimum conditions for conducting the survey. Every summer the Division for Historic Preservation employs architectural historians, usually students working on master's degrees in historic preservation, architectural history, and art history, and trains them in the history and architecture of Vermont and in survey methodology. Each architectural historian is assigned one or more towns to inventory. They research the history of the town using old maps, historic photographs, written histories, and the oral histories provided by knowledgeable older town residents. They then look at every structure in the town, identifying which appear to be historic, i.e., more than fifty years old. The background research points the way to the locations of many historic structures. Architectural details of the buildings themselves also indicate historic character to the trained eye of the surveyor. The surveyor then more fully investigates each site that appears to be historic, inspecting the exterior of each building, and in non-urban settings talking with occupants about its history. If the building or structure appears to meet the State Register of Historic Places criteria, the architectural historian photographs it and records information on its architectural features and history on a survey form. Throughout this process the surveyor works closely with a supervisor who provides guidance and edits the completed survey forms. The forms are typed and bound with the photographs in volumes that are kept on file at the Division for Historic Preservation office in Montpelier. The records are available for inspection by the public and copies are often placed on file with the local town clerk or historical society. The survey records are also available on microfilm. State law prohibits use of the survey for commercial purposes.

In 1984 the Division began entering standardized information on each surveyed property in the State Register of Historic Places computer data base. Most sites have yet to be entered. Entries for each site include information on location, architectural style, property names, date(s) of construction, names of architects or builders if known, building materials, distinctive architectural features, and areas of architectural and historic significance. Scholarly researchers wishing to use the data base should contact the Division for information on access policies and fees.

CRITERIA FOR LISTING ON THE STATE REGISTER OF HISTORIC PLACES

The following criteria are designed as a guide in evaluating potential entries to the State Register of Historic Places. Selection is based upon the quality of significance in local, state, and national history, architecture, archeology, and culture as it is found to be present in districts, sites, buildings, structures, and objects and upon the degree of integrity of location, design, setting, materials, workmanship, feeling, and association. Properties that have been nominated or are determined eligible for nomination to the National Register of Historic Places by the Vermont Advisory Council on Historic Preservation are included in the State Register.

Criterion 11 is designed as a guide in evaluating archeological sites for listing on the State Register of Historic Places. Selection is based upon their quality of significance in local, state and national history, prehistory and culture. The significance of a site is determined by its potential to provide information; by its physical condition, or integrity; by the research questions which it might answer; and by its educational or exhibit value. Its significance is also judged by the site's importance in relation to the known archeological and historic record and future research needs. The significance of any site may change over time, either increasing or decreasing as knowledge evolves and research goals change. The significance of a site, and its relative significance to other sites, is the key concept upon which preservation priorities are based.

There is a large difference between assessing significance of prehistoric and historic archeological sites. The latter relate to our own cultural tradition, about which we have an extremely rich and detailed body of data that we can draw on to assess the significance of a site. Prehistoric sites, by contrast, relate to a totally different cultural tradition. Our body of data relating to that other tradition is much more limited. Therefore, the significance of sites pertaining to prehistoric traditions is not always immediately evident. A site that seems of little significance today may, 50 years hence, turn out to be very important, as a result of changes in research orientations and/or data recovery techniques.

Criteria

1. Noteworthy examples of architectural styles, periods, or methods of construction.
2. Districts or groups of buildings which physically and spatially create a significant historic environment. This can include groups of related buildings which represent the standards and tastes of one period of history or unrelated structures whose progression of various styles and functions serve in themselves as an historic document. Many buildings which individually might be considered average or mediocre become important when considered in the context of a district or environment.
3. Sites which represent historic community or regional development patterns (e.g., county seats or concentrations around transportation facilities).
4. Commercial structures and sites, business districts of architectural merit.
5. Transportation facilities of historical or architectural merit.
6. Historic structures relating to industry and technology.
7. Structures which are important in the history of civil engineering.
8. Buildings by great architects or master builders and important works by minor ones.
9. Architectural curiosities, one-of-a-kind buildings.

10. A building that is the sole or rare survivor of an important architectural style or type.
11. Sites of prehistoric or historic archeological importance:
 - a. Sites which, through their integrity, temporal affiliation, environmental setting, or data potential can yield information that adds to our understanding of local or regional prehistory or history.
 - b. Sites which represent or illustrate a pattern of local or regional prehistoric or historic regional development.
 - c. Sites whose merits are contained within their ability to yield information on subsistence, settlement, raw material procurement, trade, social interaction or other cultural processes, or on environmental patterns or changes. These values can be contained within an individual site or as part of an archeological district (prehistoric, historic, or thematic).
 - d. Sites which are an area's representative link to a period of its past.
 - e. Sites that are important to the history or development of a geographic community or of a cultural community.
 - f. Sites that are associated with a person or persons, or event or events that have made a significant contribution to the broad patterns of our history or prehistory.
 - g. Sites that are of spiritual or religious importance to past or present Native American people.
 - h. Burial sites of prehistoric or historic peoples of all ethnic affiliations that are not officially recognized cemeteries.
 - i. Sites which have been important to the history of Vermont archeology.
12. Homes of notable persons if the building has a direct relation to the persons' most productive years.
13. Churches when they are of outstanding architectural importance, are an important visual component of a village or townscape, or are of outstanding historical significance.
14. Buildings and sites which are important to the history or the development of a community.
15. A site which is an area's sole link to a period of its past.
16. A site which is associated with events that have made a significant contribution to the broad patterns of our history.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places program, administered by the National Park Service, offers a means to officially recognize historic properties worthy of preservation in a broader context. The history of our nation is made up of events and trends of national scope, but also includes the sum of many events and trends whose main impact occurs at a state or local level. The "best" properties on the State Register qualify for inclusion in the National Register. Over 7,000 sites in the state, many in historic districts, are already listed on the National Register.

Many more are eligible and may be added in the years ahead. In Vermont all properties on the National Register are also included in the State Register.

To be eligible for the National Register, historic properties must be evaluated using the same kind of architectural and historical criteria as the State Register but on a more selective basis. Most National Register properties in Vermont have significance to the state as a whole and not just to the town in which they are found. A National Register property may be a particularly good example of its architectural type or style. It may have strong associations with themes or persons significant in Vermont history. It may be a slice of rural or urban landscape that remains nearly unchanged from its historic appearance. Or it may be an archeological site that has yielded or is likely to yield information important in history or prehistory.

The federal government has delegated the responsibility for proposing and documenting possible National Register sites to the State Historic Preservation Office in each state. Historic resources in Vermont may be nominated to the National Register at the request of property owners or through the state historic preservation planning process, which points out properties that are particularly important to the heritage of Vermont. The nomination process relies on the basic information provided in the survey as a starting point. Owners or, in the case of potential historic districts, groups representing the interests of owners may submit a written request to the Division for Historic Preservation for a review of a property for National Register eligibility. Generally, after a structure or historic district passes initial review by the Vermont Advisory Council on Historic Preservation, the property owner or sponsoring group employs a qualified architectural historian to prepare the nomination form, which extensively documents its appearance, history, and significance. Black and white photographs and maps complement the written materials. After an announced public comment period the National Register nomination is approved by the Vermont Advisory Council and then submitted to the National Park Service for federal review and approval. If a majority of the owners of the property object to the nomination during the comment period, the Park Service reviews the nomination to determine if the property is indeed eligible for the National Register but does not officially enter it on the Register.

Properties that are of great importance to the nation as a whole are considered by the National Park Service for a special category of designation within the National Register program — National Historic Landmark (NHL) status. Only nationally significant buildings and sites may become NHLs. The Park Service conducts studies to identify potential NHLs and then documents and designates them. These studies are usually based on one or two historic themes chosen by the Park Service each year. Vermont currently has ten National Historic Landmarks, including sites associated with Calvin Coolidge, Justin Smith Morrill, Emma Willard, Robert Frost, and George Perkins Marsh; a Revolutionary War site; and the *Ticonderoga*, the last intact side paddle-wheel lakeboat in the country. Owners of NHLs are invited to enter into an agreement with the Park Service to preserve their properties according to preservation guidelines. Some limited funding is

occasionally available to aid these efforts.

The National Park Service works with the Library of Congress to manage two other federal preservation-related programs: the Historic American Buildings Survey (HABS) and the Historic American Engineering Record (HAER). HABS and HAER record, respectively, historic buildings and engineering structures through measured drawings, photographs, and written historical documentation. Started in the Depression to employ out-of-work architects, the programs now rely primarily on teams of architecture, history, engineering, and industrial archeology students to document select properties that are chosen by the Park Service. Sometimes recording projects may be initiated and funded by local groups. Most of the ninety-two HABS and HAER entries in Vermont include only photographs and brief historic documentation. The measured drawings that do exist, however, are extraordinarily well-detailed and of great value for restoration projects. Indexes of the documentation may be consulted at the Division for Historic Preservation, the Vermont Historical Society Library, and the University of Vermont Library. The Division does not hold copies of the actual HABS and HAER documentation; the other two institutions have partial collections. Copies may also be obtained from the Library of Congress, which is the repository of the original documents.

CRITERIA FOR LISTING IN THE NATIONAL REGISTER OF HISTORIC PLACES

The quality of *significance* in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or
- C. that embody the distinctive characteristics of a type, period, or method of construction or that repre-

sent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

- D. that have yielded, or may be likely to yield, information important in prehistory or history.

Criteria Considerations (Exceptions):

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years *shall not be considered eligible* for the National Register. However, such properties *will qualify* if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life; or
- D. a cemetery which derives its primary significance from graves of persons of transcendent importance, from distinctive design features, or from association with historic events; or
- E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. a property achieving significance within the past 50 years if it is of exceptional importance.

HISTORICAL INTRODUCTION

Many buildings throughout Rutland County are easily identified with the broad patterns of Vermont history they evoke. The white church and country store facing the village green, the farmhouse with its collection of barns and sheds, and the one-room schoolhouse at the intersection of two dirt roads speak eloquently of 19th century rural society to many who may never read a history book. In larger villages, the row of brick commercial blocks not far from the railroad tracks and the ornate mansions nearby are also readily recognized as emblems of a bygone era. Even roadside diners have taken a place in the popular imagination as representative of the early automobile age.

But other structures, less familiar in Vermont history, also populate the Rutland County landscape. The massive, stone blast furnace stands by a rushing stream in the woods. A former resort hotel sits in isolation on a quiet back road. Multi-family housing, an ethnic church, and the company store cluster near a stone quarry. And a brick 20th century factory building sits next to the rail line on the fringe of the village.

Then there are those structures that appear familiar but whose stories come as a surprise, as they bear witness to neglected aspects of county history. A one-room schoolhouse in Benson was once a Mormon temple, and a former minister's house in Poultney became a synagogue. A black sharecropper lived in a Pawlet farmhouse, and a woman who earned her architecture degree by mail designed the attractive Pine Hill bungalow. A small house on Cleveland

Street was the home of a marble worker, who for a time served as the Labor Party mayor of Rutland City, and a rustic camp in Shrewsbury once hopped to a jazz beat as a Prohibition dance hall and speakeasy.¹

Together these buildings form the architectural heritage of Rutland County. Although they may be appreciated esthetically for their form and architectural details, such an appreciation is still linked with notions of age, craftsmanship, the lives of previous occupants — in short, with their historic dimensions. As expressions of how people of a particular time and place organized and ornamented what they built to contain and define their activities, these structures can be analyzed to reveal much about the groups that created them, and perhaps more importantly, they can encourage us to imagine and try to understand the lives and values of those who once used them. At the same time, they give tangible testimony to and are a visual record of the history of Rutland County.

That history is a distinct part of the general history of Vermont. This distinctiveness comes not from the administration of a court system, which originally led to definition of county boundaries, but from the interaction of a shared geography and discrete but common area events. These forces then shaped the actions of groups and individuals, who contributed or reacted to those state, regional, and national events often considered to be the substance of Vermont history. Although most generalizations about Vermont history have been made on the basis of evaluating statewide data, or by focusing on specific communi-

ties to illuminate larger issues, a county analysis offers the opportunity to wed specifics with statistics and examine interaction among a number of towns, ranging from isolated upland areas to large villages. Through such an analysis, this introduction will discuss county geography, population, agriculture, industry, and commerce to provide a basis for understanding the architecture of Rutland County.

CULTURE REGION

Within the borders of Rutland County, there is a measure of geographic coherence. The landscape is dominated by two mountain ranges, running south to north—the Green Mountains in the east, with summits averaging between three and four thousand feet, and the Taconic Range in the west, with summits generally between one and three thousand feet. With the exception of Pittsfield and Sherburne east of the Green Mountain crest, almost all of the county lies within the drainage of the Champlain Valley. The Otter Creek, which is the largest stream, starts near the southern boundary of the county and flows generally north to Addison County and on to Lake Champlain, draining a broad, fertile valley between the mountain ranges. The Mettawee and Poultney rivers and their tributaries, which flow into the East Bay of the lake, drain the southwestern portions of the county. The Castleton River, beginning not far from the Otter Creek (in West Rutland), cuts a wide swath through the Taconic Range and flows west to the Poultney River on the New York State border. Feeding into these western rivers are a series of lakes, nestled within the Taconics, the principle ones being Lake St. Catherine, Lake Bomoseen, and Lake Hortonia.

If the headwaters of the Otter Creek may be said to distinguish the southern border of Rutland County, the Green Mountains its eastern border, and the end of the Taconics in the Champlain Valley its northern border, no similar geographic features separate Rutland County from New York State. Although Vermont is usually considered culturally a part of New England, and more specifically upland or northern New England, Rutland County (like Bennington County) has shared, at varying times and in varying degrees, in the distinct regional culture of the upper Hudson River Valley, much as the eastern counties share with New Hampshire the culture of the upper Connecticut River Valley.

This regional affiliation has had a number of historical consequences, especially during the formative years of Vermont. The tribal identities of Native American occupants of the county are, at best, unclear due to shifting prehistoric and historic boundaries between Abenaki, Mahican, and Mohawk groups in the area. Many pre-Revolutionary War settlers of the county came from the Hudson River Valley region, particularly from Dutchess County. Early settlers in the Castleton and Poultney River valleys utilized the mills of Phillip Skene at Skenesboro (Whitehall, New York) until about 1774; one early Green Mountain Boy intrigue concerning the formation of a separate New Hampshire Grants is said to have included Phillip Skene as governor and Skenesboro as provincial seat. In 1779 nine towns in what would become Washington County, New York, joined the Republic of Vermont and became part of Rutland County for seven

months, apparently with considerable local support, including militia units in those towns.²

Once the boundaries of Vermont and New York became firmly established in the 1780s, the relationship between Rutland County and the upper Hudson River Valley continued through shared transportation routes, industrial enterprise, and population. As early as 1790 county residents supported a proposal to build a canal between the Hudson River and Lake Champlain via Whitehall, New York; when the canal was actually constructed in 1823, a number of county residents invested in it. Stage routes from Rutland to Whitehall, Salem, and Troy, New York, were among the busiest in the county. The Methodist Troy Conference included Rutland County and established its academy in Poultney in 1834; millennialist William Miller, living just across the border in Hampton, New York, gave some of his first public lectures in the county and was first published in a Brandon newspaper. Railroads constructed from 1849-52 to connect Rutland to Whitehall and Salem and Troy attracted many New York investors and helped make Rutland the area of Vermont best served by rail. The New York cooperative cheese factory system, which subsequently became established throughout Vermont, made its first Vermont appearance in Rutland County in 1864, and the Vermont-New York slate region spawned a quarrying industry with a shared economy and population. After the turn of the century, clothing manufacturers based in the Troy-Albany area established factories in the industrial villages of the county; a number of individuals from Whitehall and Albany were among the first to build summer camps on lakes Bomoseen and St. Catherine.³

The ongoing communion between Rutland County and New York is reflected in the fact that in 1870 and 1880 Rutland County recorded the greatest number and greatest percent (about 9 percent) in Vermont of resident natives born in New York State; New York natives outnumbered county residents from any other state except Vermont. Another indication of ongoing historical interaction was reflected in the dialect of the area when recorded in the 1930s; although clearly speaking the dialect of northern New England, Rutland (and Bennington) informants shared several lexical items and pronunciations with the Hudson River Valley culture region.⁴

Close association with the upper Hudson River Valley region is apparent in Rutland County architecture in at least several ways. From the earliest period, there is the presence of "bent-frame" framing, spring eaves, and gambrel-roofed, 1½ story houses with exterior end chimneys, features closely associated with the building traditions of areas known as New Netherland (including the Hudson River Valley) settled under Dutch governance. In the mid-19th century, the addition of "eyebrow" or "kneewall" windows, often with iron grills, on the facade of "Classic Cottages" (1½ story, eaves-front, classically detailed houses) in western Rutland County was a practice almost universal in neighboring New York. And the relatively early arrival in the industrial villages of the county of the fashionable architectural styles of the last half of the 19th century and early 20th century may also in part be ascribed to an Albany-New York City orientation within the county.⁵

Despite the cultural influence of neighboring New

York, however, Rutland County is rightly considered part of northern New England and rests firmly in the mainstream of Vermont history. Certainly the overwhelming majority of its first three generations of immigrants came from New England states; most settlers from New York were also of New England ancestry. Almost all of its different historical environments—intervale and valley farm, forest and quarry, village and small urban center—are found elsewhere in the state and are typical of northern New England. If anything, it is the concentration of these "Vermont" environments within the borders and historical experience of one county that is remarkable. From the Land Grants Controversy through the growth of dairy farming to development of the Vermont ski industry, Rutland County has remained at center stage in the history of the state.

Architecturally this regional culture can be seen in the early house and church plans and framing typical of southern and eastern New England, as well as in the creation, however belatedly, in many towns of a village green for government and church buildings. When county residents built barns in the first half of the 19th century they generally built "Yankee" or "English" barns, and in the latter 19th century they built bank barns with animal stalls at the upper-grade level and a manure basement, a northern New England practice. Also in the second half of the 19th century, some farmers in the eastern portion of the county, particularly Mount Holly, rearranged their farm structures into connected, or attached, farmsteads, a practice that developed in parts of northern New England after 1850.⁶

Although these peculiarities of regional culture are apparent in Rutland County architecture, there are many other architectural continuities with the rest of Vermont, such as prevalence of the Greek Revival style or the construction of worker housing, that are not attributable to regional culture. Rather they are the product of more widely shared historical trends, such as the need for housing during times of settlement or peak immigration.

POPULATION AND HOUSING

Although the Western Abenaki have been referred to as "the original Vermonters," the tribal identity of the aboriginal inhabitants of Rutland County remains unclear. Scholars hypothesize that about the time of European colonization the area was occupied mainly by groups of Abenaki or Mahicans. Beginning, however, with the visit of James Cross to Rutland in May, 1730, white explorers and the first white settlers in what would become Rutland County consistently record contact with "Caughnawagas." The Caughnawagas were a band of Catholicized Mohawks, who through French influence became closely allied with other tribes and absorbed families from Abenaki and other groups as well.⁷

As white settlement began in the county, contact with Indian inhabitants was a common occurrence. James Mead and his family, in 1770 the first permanent white settlers in Rutland Town, are said to have been invited by Caughnawagas to reside in their winter hunting lodge while completing a log house during the first summer in town. Sarah Hoit of Castleton recalled her experiences with Native Americans:

think they went home summers to Canada

Cocknaubagh tribe & place where they said they were going — always peaceable — Didn't stay long after settlement. none here war time. Whites were suspicious of the Indians and their alien culture; as Mrs. Hoit put it, "rather see [their] backs than [their] faces." An Indian village site on the upper east shore of Lake Bomoseen may have, because of its out-of-the-way location, been seasonally occupied during this period; in 1777 a member of the British military force occupying Castleton referred to help from the "Indians from nearby."⁸

White settlement of Rutland County, as for much of Vermont, began with the effective end of the French and Indian War in 1760. Interrupted only by the American Revolution, settlement generally flowed south to north through the Taconic hills and Otter Creek valley, and then into the foothills of the Green Mountains. From basically no white settlers in 1760, the county grew to 15,590 residents by 1791. Within this period almost all parts of the county moved from a state of wilderness to a patchwork of farms and roadside taverns, with small clusters of buildings near mills or a meetinghouse.

The majority of the earliest settlers who moved into what would become Rutland County emigrated from western Connecticut and Massachusetts and the Hudson River valley (e.g. Danby proprietors met in Great Nine Partners, New York; Castleton proprietors met in Salisbury, Connecticut; and Brandon proprietors met in Williamstown, Massachusetts). The prospect of a diminished inheritance for new generations in settlements established in the early 18th century in Massachusetts and Connecticut is often cited as the reason for the migration to Vermont, although most individuals were certainly attracted rather than driven to consider resettlement. The promise of wealth in the form of extensive and appreciating farmlands evidently was deemed worth the hardships of starting a life in a heavily wooded wilderness inhabited by Indians, exposed to the caprices of the climate, a day and more's journey from relatives or the nearest fort.⁹

Housing for these earliest immigrants to the county began with temporary shelter, such as the "crutch" house of Thomas Ashley of Poultney:

Ashley . . . erected a shanty for his family, which was done by setting four crutches into the ground, placing poles on the top, and covering the roof with bark.

With temporary shelter improvised, settlers began work on a log house. Some residents, however, improvised more refined dwellings; Sarah Hoit described the all-hewn house her father built,

Father said he wouldn't have log house so made one room house of hewed bass wood grooves in upper and lower log and split bass put in clay on crevices — roof with rafters & pine shingles —

Father died in that house the year soldiers went to take Ti[conderoga] . . .

Sawmills, using a water-powered up-and-down blade, at first produced squared logs that could be used in place of hewn logs in log or "block" houses. They then soon produced the weight-bearing members used in construction of framed structures or the planks needed for plank-wall structures, as well as lumber for rafters, clapboards, door and window frames, and paneling needed to finish a framed structure. In 1777 one European observer noted that most settlers still lived in "log or block huts" but at least a few settlers,

4 HISTORICAL INTRODUCTION

assumably in the towns with sawmills, had "really good houses with very decent furniture."¹⁰

Between 1791 and 1810 the county population almost doubled from 15,590 to 29,486 residents. Settlement in less developed towns, together with a high birth rate, accounts for most of the county population increase; where all of the Green Mountain towns and those that had been above the frontier defense line in the Revolution more than doubled in population during the period, more settled towns such as Pawlet, Danby, Tinmouth, and Clarendon grew at a much slower rate. Fewer emigrants came from the Hudson River Valley areas, now that lands west of the Alleghenies were open for settlement; most new settlers generally came from eastern and southern New England, as those areas became more densely populated, the soil there exhausted and the wheat crop blighted, and the routes into Vermont improved.¹¹

Beyond the overwhelming English and Scots-Irish cast of these Yankee emigrants, a small minority population of blacks moved to the county. The census recorded 31 blacks in the county in 1791 and 99 in 1810. Perhaps the most prominent black during this period was the Rev. Lemuel Haynes, pastor of the Rutland West Parish Congregational Church, who served from 1788 to 1818 and was known for his intellect, wit, and evangelical fervor. More typical of the black experience were indentured or enslaved blacks who were brought by whites to assist them in the back-breaking work of clearing land and starting a farm; among the first settlers of Castleton was Colonel Bird's "darkey," who helped clear land and build the Colonel's log house, and who froze his feet and otherwise "suffered horribly" the first winter. Some blacks established their own homes, such as ex-slave Pearson Freeman, who moved to Rutland in 1793 with his wife Rebecca, and in 1799 erected his own dwelling on North Main Street; others remained effectively enslaved, such as "Chloe," servant of William Tripp of Sherburne, whose services, after her master's death in 1815, were sold by bid annually by the town for the next twenty years.¹²

Some aboriginal inhabitants resurfaced between 1790 and 1810 as well, before disappearing from recorded annals. Revolutionary War veteran Capt. John Vincent (died 1810), identified as a Caughnawaga who lived in Mendon, was the most well-known Indian inhabitant of the county during this period. It is likely other Indians also returned and generally lived in areas inaccessible or deemed undesirable by Whites. Former inhabitants of the Indian village on Lake Bomoseen reportedly returned to visit their old homesite during these years.¹³

For both established and new residents, the wider availability of sawn lumber and nails, beginning in the 1780s, made construction of clapboarded, wood-frame houses easier for both new and established residents. Hiel Hollister (1806-1891) of Pawlet described the stages in housebuilding seen, at varying times in varying towns, between 1770 and 1820 in Rutland County:

On the introduction of sawmills, better log cabins were of course constructed, and as a general thing, in four or five years they were superseded by one story plank houses of sufficient size to be partitioned into rooms with an unfinished loft above to serve as dormitories. These in turn soon gave place to the story and a

half, the gambrel roofed, some with dormer windows, or perhaps the stately two story house with pleasant ventilated chambers and abundance of room.

Few, if any, "stately" two-story houses are known to have been erected in Rutland County prior to about 1785, and even by 1810 they were almost certainly a minority of county dwellings. Cape Cod type dwellings were the most common framed houses, with a massive central chimney and a front room on either side and one or more rooms at the rear on the first floor. Gambrel-roofed houses were often a variation of the Cape Cod form with a gambrel roof, which offered more space in the upper half-story and, with the introduction of dormers, provided an almost complete, lighted second story. Two story houses were primarily four-over-four room houses or one-room deep "I-houses," either with a massive central chimney or interior- or end-wall chimneys; roofs were commonly gabled or, rarely, hipped. These types of wood-frame dwellings soon replaced many log structures, which were often reused as agricultural outbuildings. Although a wealthy individual might be most likely to have a "stately two story," both rich and poor lived in similar traditional houses, differentiated mainly by their degree of architectural ornament.¹⁴

Increasingly the demand for wood-frame dwellings and refined architectural ornament was met by individuals who earned their livelihood almost exclusively as builders. With competent workmen any of the common house-types could easily be planned, erected, and covered in a building season, although fine interior finishing might be done over a number of years. In 1807, thirty-seven local house carpenters petitioned (unsuccessfully) the legislature to form the Rutland County Architect Society "for the promotion and improvement of architecture." Among them were men with as diverse skills as Jonathan Orms, a millwright, and Thomas Dake, a finish carpenter, and they probably only represented a small fraction of practising builders. Several prominent master builders (such as William Sprats, Elisha Scott, and Titus Cook), known for their degree of architectural refinement, were not among the petitioners.¹⁵

A series of natural catastrophes between 1811 and 1817, including a flood, a deadly epidemic, and two seasons of famine, together with the social and economic turmoil brought about by the War of 1812, discouraged immigration to Rutland County at the same time that they encouraged emigration from marginal agricultural lands. In contrast to the near doubling of the county population between 1790 and 1810, there was a net gain of only 489 persons (or 1.7 percent) for the years 1810-20; Benson, Clarendon, Danby, Middletown, Pawlet, and Wells all lost several score or more net inhabitants.

From 1820 on emigration became a fact of some concern to county residents. Many towns in the Taconic region of the county (Benson, Clarendon, Danby, Hubbardton, Ira, Middletown, Pawlet, Sudbury, Tinmouth, and Wells) reached their peak populations in the period 1810 to 1830. The Green Mountain towns reached peaks at mid-century or later, due to later settlement and the lumbering activity there. Although much has been made of emigration from Vermont, mobility of persons from rural county towns to local villages and to frontier regions within the county and elsewhere in Vermont, combined perhaps with a decline in fertility rates, almost certainly

accounts for a large percentage of the decline in the population of rural towns. In the last analysis, the degree of inactivity exemplified by known emigration cannot be necessarily characterized as excessive; rather, the lack of significant immigration to the Taconic towns accounts for their decline.¹⁶

The emigration out-of-state that did take place was shaped by many of the same forces at work within established county society. The desire to better one's condition, which had brought many of the settlers to the county, and was to fuel the sheep craze and development of local commerce and industry, certainly motivated most of the emigrants. Not surprisingly, given the fires of the Second Great Awakening, religion also figured in a number of emigrations—a church organized in Poultney in 1801 (the year of the first revivals there) immigrated to the western Pennsylvania frontier; a "Christian Colony" left Benson for Illinois in 1832 and in 1833 a group of converts left the same town to join the Mormon exodus of that year; and in 1836 "the Union Colony," which founded Vermontville, Michigan, was organized in the Castleton and Poultney area by a Congregational minister. Although probably not characteristic of most emigration, these group migrations do illustrate the desire of emigrants to transplant churches, schools, and other community institutions to their new localities, and incidentally indicate the strength of these bonds in the county they left.¹⁷

From 1820 to 1850, as some residents emigrated to new lands in the Midwest, the population countywide held constant at about 30,000 (29,975 in 1820; 31,294 in 1830; and 30,699 in 1840) with new immigrants, some from Canada and Ireland, balancing emigration. Within the county, population shifted to towns taking the lead in commerce and manufactures, while in the more agricultural towns it remained constant or decreased. The towns of Brandon, Castleton, and Rutland registered increases of 20 percent and more between 1820 and 1840, reflecting the growth of the iron industry in Brandon and of commercial and milling concerns in Rutland and Castleton.

The creation of large sheep farms during this period, with pasture lands purchased from emigrants and others, is said to have created a Vermont version of "the enclosures" of 18th century England, when tenants and small freeholders were forced off the land and into mill villages and cities. No detailed study has yet verified this assertion, and for Rutland County there is definitely no "striking parallelism between towns containing the largest number of sheep and the towns which lost the largest numbers of population." It is demonstrable, however, that an increasing proportion of the relatively constant Rutland County population between 1820 and 1850 did reside in the towns with the largest villages.¹⁸

Despite anti-slavery agitation during these years, there was likely little change in the condition of county blacks. As with the rest of the population, their numbers held relatively constant through the period; the census recorded 120 in the county in 1820 and 121 in 1850, with the largest numbers in Castleton (17), Fair Haven (20), Pittsford (22), and Rutland (37). A number of black men had become property owners and tradesmen, such as Pearson Freeman who by this time operated a potashery and cloth-dying works on his farm and was known locally as a gifted musician. Others remained servants, such as

Henry Gould's "dwarf darkee Pete," who trumpeted the stages as they arrived at Gould's Rutland tavern. Some lived on the periphery of society, such as those who likely resided in "Hayti," the community of squatters and marginals on the outskirts of Rutland village.¹⁹

This period of realignment of the county agricultural and village populations is reflected in housing by a "golden age" of farmhouse construction (and remodeling) and the introduction of more "urban" house forms in the villages. The building trade remained much as it had been since heavy-timber framing became common in the county, with master builders supervising other specialized workmen on-site to frame, erect, and cover a home. Although pattern books began to circulate with plates on how to produce stylish architectural ornament, the basics of house-joining and engineering were still learned largely through apprenticeship.

The introduction and wide adoption of wood-burning stoves as a heat source led to modest, interior adaptations of the basic story-and-a-half and two-story eaves-front farmhouse forms prevalent in the 1790–1820 period; as Hiel Hollister of Pawlet described the consequences, "one leading improvement has been to take out the chimneys and rearrange the rooms." Building in brick and stone also became more common as the first commercial brick-yards and quarries replaced the one-time efforts of individuals digging clay or burning and breaking ledge on their properties. By 1850 log dwellings had all but disappeared, and the agricultural regions of the county had a prosperous appearance with their dispersed, most-often painted, symmetrical farmhouses.²⁰

In the growing industrial and commercial villages, some housing for laborers, tradesmen, and professionals began to take forms different from that used for most farmhouses. Although some forms, such as the six-bay, two-family house or the three-bay, "half" Georgian plan house, were eaves-front variations, reorientation of the roofline so that houses were gable-front became common in the villages. In plan, essentially "half" eaves-front houses with their roofs reoriented, these 1½ to 2½ story "Sidehall Plan" structures demanded less road frontage and were thus appropriate for areas where such frontage was at a premium, such as on small or subdivided village plots, or where a builder wished to pack in the most dwellings at the least expense, such as in constructing housing for industrial labor.

The changes in agricultural and village populations that began after 1820 accelerated rapidly after construction of railroads through the county in 1849–52. Between 1840 and 1910, there was an overall increase in the population from 30,699 to 48,139, a dramatic increase in the number of foreign immigrants, and an even greater concentration of the population in the industrial villages of the county, particularly Rutland City. In 1840 the county population was probably less than 5 percent foreign born and Rutland Town accounted for about 9 percent of the total population; in 1910, 41.8 percent of county population was foreign born or of a foreign parent and the areas that had formerly comprised Rutland Town accounted for 44 percent of the total population, with Rutland City alone accounting for 28 percent. Between 1850 and 1910, Fair Haven, Poultney, and West Rutland villages all at least tripled in popu-

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Rutland County, Vermont; Black and Foreign Populations, 1860–1940

Population	1860	1870	1880	1890	1900	1910	1920	1930	1940
Total	35,806	40,651	41,829	45,397	44,209	48,139	46,213	48,453	45,638
Black	140	178	174	182	146	108	69	82	40
Foreign Born	5,616	7,507	6,488	7,286	6,493	8,090	5,624	4,865	3,584
% Foreign Born	15.7%	18.5%	15.5%	16.0%	14.7%	16.8%	12.2%	10.0%	7.9%
Native of Foreign or Mixed Parentage	—	—	—	—	11,660	11,950	12,338	12,716	—
% Native of Foreign or Mixed Parentage	—	—	—	—	26.4%	24.8%	26.7%	26.2%	—
Total % Foreign Born and Native of Foreign or Mixed Parentage	—	—	—	—	41.1%	41.8%	38.9%	36.2%	—

Sources: U.S. Census statistics of population, 1860–1940.

lation, while Proctor and Rutland City quintupled.

All of the Taconic towns without a rail connection continued their slow population decline throughout the latter half of the century. Established prior to the Civil War, this trend of almost no migration to, some emigration from and, presumably, a declining birthrate in the more rural portions of the county extended to the Green Mountain towns during the last decades of the 19th century. By 1910 fifteen county towns had 60 percent or less of their peak populations and five others had for decades also been in decline. Nonetheless the number of farms and acreage in farms in the county remained substantially what it had been before the Civil War; the number of local institutions, such as churches and granges, in rural areas overall indicate a similar persistence.²¹

In contrast to the rural hill towns, foreign immigration swelled the populations of the industrial villages of Rutland County after construction of the railroads. The story of foreign immigration to the county properly begins with the Irish, a number of who were among the earliest settlers of the county (Matthew Lyon of Fair Haven was perhaps the most well-known). However, large-scale immigration to the United States, induced by over-population and famine in Ireland in the 1840s, led to the use of Irish labor on railroad construction crews in Vermont. Many from the crews stayed and others came to Rutland County to work for the railways and in the marble and slate quarries. Such work was hazardous; mortality statistics for 1870 indicate that an Irishman in Vermont was over ten times more likely to die an accidental death than the average Vermonter (railroad accidents were the leading cause of such classified deaths for Irishmen). Throughout the latter half of the 19th century the Irish were the single largest group of foreign born in Rutland County and in 1870 they comprised fully 9 percent of the county population.²²

Welsh immigrants began arriving in the county, at first by way of Pennsylvania and then directly from Wales, shortly after the Irish constructed the railroads. These immigrants, with their expert knowledge of slate quarrying and manufacturing in Wales, rapidly dominated the county slate industry by opening their own quarries and organizing their own manufacturing concerns beginning in the 1850s. By

1870 there were probably some seven hundred Welsh in the county, mostly settled in the towns of Fair Haven, Castleton, and Poultney, in which the foreign-born percentage of population ranged between 20–30 percent. As the slate industry expanded into the towns of Wells and Pawlet in the 1880s and 1890s, the number of foreign-born Welsh continued to gradually increase through 1900 to a high of 979.²³

The next major group to immigrate to Rutland County was the French-Canadians. Although some may have settled in the county prior to 1850 (especially after the 1837 revolt in Canada), it is in the 1850s that the first French-Canadians are mentioned in local histories, the largest known concentration being in Brandon, where they worked in the railcar manufactures and carriage trade. Immediately after the Civil War, many more French-Canadians moved to the Rutland area, often as strikebreakers actually imported by rail with their families. French-Canadians rapidly became the second largest immigrant group in the county, comprising over 5 percent of the county population in 1880.²⁴

Two other major immigrant groups, the Swedes and Italians, followed somewhat similar paths beginning about 1880. Once the Irish and French-Canadians achieved enough solidarity to strike together in the marble industry, Redfield Proctor coincidentally began to recruit skilled Italian marble artisans and Swedish farm workers to supply labor for the expanding Vermont Marble Company empire. By 1900 there were 352 foreign-born Italians and 605 foreign-born Swedes in the county, mostly in Proctor and Center Rutland. Italian immigration then increased markedly (reflecting a national increase in overall Italian immigration in these years); by 1910 Italians, settled mainly in the Proctor-Rutland area, had eclipsed the Irish as the largest foreign-born group in the county with 1,261 residents, although comprising only 2.6 percent of county population.²⁵

The differential distribution of these immigrant groups and the impact they had on the life of their communities is indicated by their aggregate numbers in some towns. By 1870 the populations of Rutland Town and Fair Haven were 30 percent foreign born, Castleton was 23 percent, Poultney 20 percent,

Rutland County, Vermont; Foreign Populations, 1870–1940

Nationality	1870	1880	1890	1900	1910	1920	1930	1940
Ireland	3,738	3,162	2,820	1,956	1,219	598	341	173
Irish Parentage	—	—	—	—	2,964	—	3,423	—
French Canada	2,671 ^a	2,220	2,112	1,155	944	604	596	305
French-Canadian Parentage	—	—	—	—	1,279	—	2,289	—
Wales	796 ^b	764	920	979	955	484	409	384
Welsh Parentage	—	—	—	—	733	—	765	—
Italy	1	—	220	352	1,261	1,010	831	720
Italian Parentage	—	—	—	—	495	—	1,460	—
Sweden	100 ^c	39	535	605	689	503	500	331
Swedish Parentage	—	—	—	—	545	—	604	—
Poland	—	—	— ^d	101	— ^d	964	729	622
Polish Parentage	—	—	—	—	—	—	1,681	—
Hungary	—	—	—	—	455	215	138	136
Hungarian Parentage	—	—	—	—	57	—	230	—
Austria	—	—	—	20	662	107	39	—
Austrian Parentage	—	—	—	—	225	—	88	—
German	84	106	111	94	93	61	61	—
German Parentage	—	—	—	—	109	—	225	—
Finland	—	—	—	—	96	114	121	96
Finnish Parentage	—	—	—	—	0	—	124	—
Russian	—	—	33 ^d	19	780 ^d	120	66	50
Russian Parentage	—	—	—	—	237	—	114	—
Czechoslovakia	—	—	—	—	—	58	146	108
Czech Parentage	—	—	—	—	—	—	281	—

Sources: U.S. Census statistics of population, 1870–1940.

Note: Parentage includes native born with one or both parents of foreign birth.

^a Includes British Canada for 1870.

^b Includes all Great Britain for 1870.

^c Includes all Scandinavian countries for 1870.

^d Polish likely counted as Russian for 1890 and 1910.

Brandon and Pittsford 17 percent, and five other towns 10 percent or over. As Brandon and Castleton declined as industrial centers, the foreign-born population became increasingly concentrated in Fair Haven, Poultney, and particularly in what had been Rutland Town prior to 1886. In 1910 Proctor, West Rutland, and Rutland City together accounted for over 50 percent of the foreign-born county population; in Proctor and West Rutland villages foreign-born residents outnumbered those with both parents U.S. natives. If children with at least one foreign born parent are included, the foreign populations of the industrial municipalities of the county were as follows in 1910: Brandon 24 percent, Fair Haven 47 percent, Poultney 54 percent, Rutland City 41 percent, Proctor 75 percent, and West Rutland 69 percent. Among many other consequences, these numbers had a bearing on local politics; out of 4,074 eligible voters in Rutland City in 1910, 46 percent were foreign born or native born with at least one foreign parent.

At the same time that foreign immigrants swelled the county population, blacks remained a small but constant minority, their numbers rising from 121 in 1850 to 182 in 1890. Although relatively dispersed throughout the county in 1850, by 1870 about one-third lived in Castleton (58) and another third in Rutland (69). These numbers suggest some employment in marble and slate quarries, and Castleton oral tradition identifies an isolated cemetery as one used

for black slate quarriers. Railroads employed blacks, usually as porters, but many were probably also employed in farming or local service jobs. What percentage were county or Vermont natives or freed slaves is unknown, but freed slaves there were, such as "Snoball" Blackwell, brought back as a servant by a Rutland veteran. There were also black Civil War veterans, such as two pictured in an 1886 photograph of the Rutland Grand Army of the Republic Post.²⁶

The rapid population growth of the industrial villages of the county between 1850 and 1910 spurred the development of a robust local construction industry, which largely kept pace with a growing demand for housing. In 1850 there were 5,661 dwellings in the county and 6,155 families; in 1900 there were 9,370 dwellings and 10,263 families—roughly the same proportion of dwellings to families as in 1850. "Without any particular building boom, year by year residences are being erected in all directions," stated a promotional brochure for Rutland City. That most of the new housing construction took place in the urban villages can be discerned in the fact that in 1907 the villages of Brandon, Fair Haven, Poultney, Proctor, and West Rutland accounted for 32 percent of county dwellings and Rutland City 24 percent, a combined total of 5,502 out of 9,776 dwellings. Not surprisingly, Rutland City, which was growing faster than other villages, had the greatest gap between numbers of dwellings and families, with 2,374 dwellings and 3,173 families in 1907, indicating

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a greater number of multi-family units.²⁷

Although the housing constructed from 1850 on soon differed markedly from the traditional northern New England forms brought with the first generations of immigrants, its variations had more to do with technological and organizational innovation than the growing cultural diversity of county peoples. The balloon-system of framing replaced traditional heavy-timber framing (and its reliance on experienced house joiners); steam-powered planers, jigsaws, bandsaws, and lathes manufactured architectural components previously wrought by hand; the contracting system organized carpenters, masons, glaziers, other tradesmen, and, perhaps most importantly, unskilled laborers for rapid on-site construction; and lending institutions increased in number, capital, and flexibility. In 1867 in Rutland Village alone there were one sash and blind factory, two lumberyards, and two brickyards operating; sixty-nine adults, over 5 percent of those employed in the village, identified themselves as carpenters. By the end of the century building firms such as Ripley & Sons of Poultney and F. Chaffee's Sons and H.F. Noyes of Rutland City sold lumber and building supplies, manufactured some architectural components, and did general contracting. The net effect of this new way of building was a reduction in the cost of housing construction relative to wages (which both stimulated demand and made possible its fulfillment) and a proliferation and growing social differentiation of house forms.²⁸

At the beginning of the period, the 1½ to 2½ story, sidehall plan structure dominated new middle- and lower-income village construction, but a variety of other forms, including the "Tri-Gable Ell" and others that were copied from a growing number of architectural pattern books, soon became equally popular. Large, multi-family apartment and boardinghouses were also constructed, although by the end of the period duplexes had become the most common form of multi-family dwelling. At the same time, construction of elaborate mansions for the wealthy (usually those profiting from the new industrial and commercial possibilities of the era) became increasingly complex and distinct in form from the housing of other groups. Although perhaps designed by one of a new class of professionals, an architect, these mansions nonetheless were usually built by the same contractors who constructed workers' cottages and middle-class homes and made use of much of the same dimension lumber and mass-produced ornament, only more of it. In Rutland City distinct socio-economic neighborhoods began to appear, and in Proctor different ethnic groups were segregated into different company-owned neighborhoods.²⁹

Between 1910 and 1940 county population declined about 5 percent overall from 48,139 to 45,638, despite some fluctuation. Within this decline several trends are apparent. The Taconic and Green Mountain hill towns continued their population losses; eleven of these towns lost 23 percent or more of their populations between 1910 and 1940. Rutland City continued its growth from 28 to 37 percent of the county population, largely at the expense of five smaller industrial towns, the combined populations of which declined from 31 to 25 percent of county population. And the foreign-born and foreign-parented as a portion of the population decreased by 5 percent, mirroring the overall county population decrease.

Rural decline meant something different in the period between the World Wars than it had in the latter half of the 19th century. Rather than stability and persistence, during this period the population decline in rural towns signaled a real unraveling of the fabric of 19th century agricultural communities. By 1940 only about 20 percent of the county population lived on farms (32 percent outside Rutland City); farm population made up 65 percent or more of the population in nine towns (Benson, Chittenden, Hubbardton, Ira, Middletown Springs, Mount Holly, Sudbury, Tinmouth, and West Haven), but collectively these towns accounted for only 8 percent of the county population.³⁰

With its commercial and manufacturing interests, Rutland City became the dominant force in the county economy during these years, as the local slate and marble industries fell into decline. With its expanding industrial and commercial economy, the city increased from 13,546 residents in 1910 to 17,082 in 1940. During the same time the slate and older marble industrial centers lost population; Fair Haven lost 27 percent of its population, Pawlet 39 percent, Pittsford 16 percent, Poultney 24 percent, Proctor 20 percent, and West Rutland 15 percent. In contrast Brandon and Danby, sites of increased Vermont Marble Company activity during this period, registered 10 percent increases in their populations.

The number of foreign immigrants to Rutland County also declined between 1910 and 1940 due to the dislocations of the First World War and national restrictions on immigration. The number of foreign-born in the county dropped from 8,090 in 1910 to 5,624 in 1920, indicating that, beyond wartime disruption of immigration, many immigrants probably left the county during the war (with its depression of the marble and slate industries), presumably in search of better employment. Most dramatic, perhaps, is the fact that 44 percent of this decline was in the longest established immigrant groups, the Irish and Welsh, and another 32 percent was in the Austrian and Hungarian population, whose homelands were allied with the Axis in World War I. After passage of national legislation in 1921 and 1924 restricting foreign immigration, the number of foreign born decreased through normal mortality and emigration to 3,584 by 1940; at the same time the number of native children of a foreign parent reached a peak of 12,716 in 1930.

Although the number of foreign-born in all national groups steadily declined after the passage of the immigration restrictions, between 1900 and 1920 the character of the county immigrant population had already shifted perceptibly in the direction of Eastern European peoples. In 1900 the number of Polish and Russian immigrants in Rutland County amounted to about 2 percent of the foreign-born population; in 1920 they comprised about 19 percent of the foreign-born population. Finnish immigration, directly encouraged by the State to settle abandoned farms in Mount Holly, started shortly before 1910, when 96 Finns, with no native-born children, were recorded; their numbers then rose to 121 in 1930, with 124 native-born children. Austrian and Hungarian immigration reached a total of 1,117 (or 14 percent of the county foreign-born population) in 1910, but plummeted to 322 in 1920. That same year the newly created classification for Czechoslovakian nationality (which previously was included in Hun-

garian) recorded 58 persons, a number which rose to 146 in 1930. By 1940 foreign-born from Czechoslovakia, Finland, Hungary, Poland, and Russia accounted for 28% of the 3,484 foreign born in Rutland County.³¹

Blacks in the county declined in numbers during the same period; 108 were recorded in 1910 and just 40 in 1940. Aging of the resident population, combined with few employment opportunities to attract young blacks, accounts for the decline. John Jackson of Pawlet, who died in 1946 with no heirs, was the son of a slave who supported himself by farm labor and who was popular for his weekend "kitchen hops" attended by local men. Jazzman Gordon "Raz" Johnson was one younger Black who settled in Rutland City for a time during the 1920s to play in theatre and local dance bands.³²

Given a declining population in much of the county outside Rutland City between 1910 and 1940, housing remained relatively cheap and plentiful for most county residents, despite rising construction costs. With Rutland City the major expanding market for new housing, the construction industry was increasingly centered there. Since 1900, the advent of the "mail-order" house, a kit of labeled lumber and architectural elements and plans for assembly, permitted relatively inexpensive construction of a new home almost anywhere near a rail line. Even local building contractors developed stock building plans and "prepackaged" houses for sale.³³

Continuing the differentiation of house forms along socio-economic lines that had largely begun after 1850, the "Bungalow" and "Foursquare" types generally became standard for middle- and lower-income family houses after 1910, while period revival of "traditional" house forms, including those indigenous to the county, generally became the vogue for wealthier individuals (although stylish, rambling "bungalows" were also built). Neighborhoods in Rutland City and Proctor also continued to differentiate along socio-economic lines; in Proctor "Yankee Hill," a neighborhood of Colonial Revival style dwellings for the managerial employees of Vermont Marble Company, contrasts with the modest bungalow-type homes along the automobile route to Rutland City. Thus by 1940 Rutland County, after nearly two centuries of population growth, contained housing dating from the earliest dispersed settlement of its frontier through the evolution of urban neighborhoods based upon social status and income.

AGRICULTURE

Settling the frontier in 18th century America meant establishing farms, and despite some organized group settlements, the basic unit of settlement in Rutland County was the family. The labor of husband and wife (and children) was necessary to establish a farm and ensure that a family had food, clothing, and shelter to survive in a wilderness. It was customary for males to travel to the lands the first year, clear some acreage, select a homesite, perhaps begin the construction of a log house, and then return to the parent settlement for winter. The next spring they and their mates and children would return with necessary tools and any livestock; the family would then work to plant a vegetable garden and perhaps some flax, hay, and wheat, clear more land, prepare and preserve food, and work on finishing a log house

before winter. In successive years more land would be cleared, the house, garden, and fields improved, and perhaps potash or a small surplus of wheat bartered for more livestock or needed finished goods. In a few years a successful farm might resemble that of Jeremiah Spencer, who had moved to Clarendon about 1769, owned "½ a right" (100 acres) of land, and by 1778 had about thirty-five acres cleared with fields of hay and flax, a log house, a mare, colt, four cows, two steers, three calves, and three yearlings.³⁴

Throughout the rest of the 18th century and the first decade of the 19th, this basic process of establishing a farm remained the same, although a family might stay with friends or relatives already in the county. Immigrants continued to purchase land and farm; it was estimated in 1794 that a man's wages as a day laborer for one to two years in Vermont would enable him to purchase 100 acres of land in many towns. Most farms continued to practice self-sufficient, diversified small scale agriculture. The family grew a garden for table food, hay and root crops for livestock and poultry, and flax for clothing. Both vegetable and animal products were processed on the farm, and wood lots culled for fuel and tapped for maple sugar. An "average" small farm remained much as it had been in 1778, except that it might have a wood-frame house, a barn, and more land cleared; when Daniel Greeno of Rutland died in 1807 he had 106 acres, better than half cleared, a wood-frame house and barn, one yoke oxen, three cows, two mares, and nineteen sheep (a tax break for each sheep shorn up to twenty had been passed by the Vermont legislature in 1801).³⁵

Whether log or wood-frame, the first agricultural outbuildings (other than perhaps roofed pens and small sheds) were generally multi-purpose barns. Although some "Dutch" barns may have been built in the county, judging by survivals the "Yankee" or "English" barn appears to have been predominant. Usually a heavy timber-framed, vertical-board sided, gable-roofed, 30' by 40' structure with a wide entrance on the long eaves side, this barn type was adapted to store hay and farm equipment, thresh and store grain, and stable and pen animals. Some builders specialized in constructing such barns; Merritt Leach, a farmer in Pawlet, is reported to have built forty barns for forty dollars apiece between about 1785 and 1810.³⁶

Once established, farms also produced a "cash crop," used in barter or for cash to purchase more land as well as those goods and services the family itself could not produce or provide. Potash, made from wood ashes (about 460 bushels of ash produced one ton of potash) and therefore a plentiful by-product of clearing trees from land for crops and pasture, provided the earliest source of cash income for immigrants struggling to establish their farms; in 1791 Vermont exported some one thousand tons. As settlement progressed, many farms began growing large amounts of wheat, the first true cash crop. Vermont farmers produced their first surplus of some 30,000 bushels in 1792, and Rutland County, particularly in the Otter Creek Valley, likely made a substantial contribution. Over the next twenty years profits from the sale of wheat probably underpinned the early prosperity and development of most county towns.³⁷

Other agricultural specialties also contributed to farm income. Raising livestock and poultry were

profitable; drovers regularly traversed the county, beginning in the 1790s, driving stock to Boston and Troy, and after 1800 a brisk trade with Canada moved over Lake Champlain. Raising sheep for wool was also directly encouraged through State tax abatement beginning in 1801, and by 1812 highly-prized Spanish Merinos had been imported for sheep farms in Pawlet and Wallingford.³⁸

During the War of 1812 the county enjoyed high prices and good markets for agricultural commodities, but soon after the war the farm economy was in a shambles. With the resumption of imports of British woolens, sheep farmers suffered as the price of wool plummetted. The restoration of harvests in Europe led to a decline in the price of wheat at the same time that the disastrous growing seasons of 1816–17 set back all Vermont farmers and convinced some to abandon their hill farms. By 1820 the wheat midge, moving north through New England since the mid-18th century, began blighting the yields of those who still looked to wheat as a cash crop. In part due to these reverses, as well as the lure of new agricultural lands open in the West, the prospect of establishing a farm in Rutland County by 1820 failed to attract new immigrants, and accordingly the agricultural population of the county stabilized between 1810 and 1850 near 30,000 inhabitants.

The Champlain and Erie canals, opened in 1823 and 1825, then made cash-crop wheat farming, increasingly troubled by the “wheat midge,” untenable because of competition from new, high-yield wheat lands in the West. A number of county farmers sold out and moved west to farm on new lands. Many who remained in Rutland County soon adopted wool as a new “cash crop.” The federal tariffs of 1824 and 1828 made domestic woolens of the coarser grades competitive again for the first time since the War of 1812, and this, combined with the improved access to markets provided by the Champlain Canal and the availability of lands taken out of wheat cultivation or sold by emigrants, led to an explosive expansion in sheep raising, referred to as the “wool-growing craze.”

Although some have explained the craze by characterizing the rocky Vermont hillsides as uniquely suited to sheep, it was, in fact, the valley towns that led in the number of sheep and the production of wool in Rutland County. The top county sheep towns in the 1840 census were Rutland (28,332 sheep), Pittsford (22,052), Pawlet (20,705), and Clarendon (15,922), accounting for almost 40 percent of the 224,713 sheep in the county. While sheep blanketed the valleys, in the more mountainous towns root crops, used to feed sheep, for starch, and for distilling, were grown for cash income; in 1840 the towns of Danby, Mendon, Mount Holly, Mount Tabor, Pittsfield, Shrewsbury, and Wallingford tended only some 28,936 sheep for about 13 percent of the county total while producing some 243,788 bushels of potatoes, 36 percent of county production.³⁹

Raising cattle for beef and dairy products (the same cow was often used for both) also became a specialty chosen by a number of county farmers during this period. In 1840 over 38,000 cattle were recorded in the county (a number that would remain relatively constant for the next century). That cattle raising was in some towns preferred to sheep raising is evidenced by the fact that Benson, Danby, Middletown, Mount Holly, Shrewsbury, Tinmouth, and Wallingford

raised only 17 percent of the sheep in the county but 44 percent of the cattle. Although the county ranked second (after Addison) in the number of cattle raised, some of its towns were among the first to specialize in dairy products. The mountainous towns of Shrewsbury and Mount Holly together raised almost 6,000 cattle (15 percent of the county total); in 1850 Shrewsbury was the leader in county butter production, and the county led the state in cheese production.⁴⁰

Despite the importance of this “wool growing” phase of agriculture in Vermont history, little is known about the architecture of sheep sheds or barns and other specialty agricultural buildings actually used. Needing cover only in extreme weather, sheep probably did not have special shelters on many farms. “English” barns may have also served as temporary shelter or have been modified with a basement stable, built into a bank, as was sometimes the practice later in the century. Cattle, needing more shelter, also probably wintered in “English” barns, although some slightly larger, gable-entrance, bank barns appear to date from this period in towns such as Mount Holly and Shrewsbury that took the lead in dairying. Large underground or barn-basement cellars to store root crops to feed livestock during the winter months were also probably an addition to the architecture of some county farms.⁴¹

The railroads constructed through Rutland County in 1849–52 ushered in a new era in Vermont history, and set the stage for a transformation of the county economy from one based essentially on agricultural wealth to one based on commercial and industrial wealth. By 1870 the value of county manufactures (\$3,714,795) had surpassed the value of its agricultural product (\$3,458,102), a trend that continued to accelerate. At the same time, the railroads brought competition and opportunity to county agriculture in the form of accessible wider markets. In Rutland County (and elsewhere generally), this competition and opportunity was translated into development of a system of agricultural production increasingly separate and then distant from agricultural processing.⁴²

In agriculture, the new economics led to a rapid decline in the number of farms specializing in raising sheep for wool. Many farms converted to breeding stock for western farms or producing dairy products for the growing industrial villages in-state and eventually the cities of the eastern seaboard. The increasing availability of railroad-shipped, inexpensive mass-produced goods also led to a decline in home manufactures and ensured farmers’ increased participation in a cash (rather than a barter) economy and regional competition within specialized agricultural markets. Farm location within the county relative to railroad transportation (and available labor) largely determined which agricultural specialties a farmer practiced.⁴³

The number of sheep in Rutland County declined steadily from 186,319 in 1850 to some 29,000 in 1910. Wool production, however, declined from 623,199 lbs. to 131,616 lbs., indicating that the “average” amount of wool sheared per sheep rose from about three and one third pounds to four and one half. The improvement in fleece yields came about largely as a result of sheep breeding efforts. Many former wool growers shifted their emphasis to breeding; such a shift was, in fact, urged by Daniel Needham of Hartford at the Vermont Wool Growers’ Convention held in Rutland

village in 1862, when he pointed out that even with the increased demand for wool during the war the cost of keeping sheep in Vermont was nearly double that of its competitors to the west, making wool growing a losing proposition and breeding "our forte." The number of sheep in 1900 was only about one-sixth what it had been in 1850, but rather than a decline in the number of sheep per farm this statistic reflects a decline in the number of farms raising sheep. Raising sheep for breeding and for wool remained the primary occupation on some farms, paradoxically in towns that had some of the smaller sheep populations in 1840; the farms in towns that once had the largest sheep populations (and now had railroad transportation) had turned almost wholly to new markets.⁴⁴

As markets for wool diminished after 1850, save for a reprieve during the Civil War, the prospects for sale of dairy products, particularly butter and milk, improved dramatically, largely due to invention of the insulated, iced railroad car (first used in 1854 to ship butter from Rutland County to Boston) and the development of local urban markets (Brandon, Fair Haven, Poultney, Proctor, Rutland, and West Rutland villages). Many county farmers responded to this opportunity by developing dairies on their farms, most often with herds ranging from one to four dozen cows. Notably, while raising sheep tended to take place in the less populous towns without direct rail access, most dairies were developed on farms located in the towns with or adjacent to large populations or near rail lines. Overall the number of cows increased from 17,151 in 1850 to 27,535 in 1900, with the greatest increase — from 19,594 to 24,229 — taking place between 1870 and 1880.⁴⁵

Rutland County remained in the forefront of dairy productivity, product development, and marketing throughout this period. In 1850 the county led the state in cheese (1,930,047 lbs.) production and was fifth in butter (1,120,814 lbs.) production. As factory cheese replaced farm cheese, the total weight of county cheese declined from 2,027,662 lbs. in 1860 to 1,369,844 lbs. in 1870, by which date there were seven cheese factories operating in the county. Production then dropped to 335,344 lbs. in 1880, when there were thirty cheese factories in the county. By 1900 factory production and other dairy products had almost completely replaced home cheese production and only 62,171 lbs. were recorded in the census.

Although the decline in cheese manufacture in late 19th century Vermont is often attributed to an increase in butter manufacture, the increase in Rutland County butter production remained comparatively undramatic, rising 45 percent from 1,120,814 lbs. in 1850 to a high of 1,638,086 lbs. in 1880 and then beginning a decline to 1,043,538 lbs. in 1900. The marketing of fluid milk itself as a dairy product, rather than increased butter production, apparently accounts for a portion of the substantial drop in cheese production. The county took an early lead in fluid milk production, its output tripling from over one to three million gallons between 1870 and 1880, the same decade in which a regular milk train from the county to New York City was initiated. In 1890 the county ranked second statewide in overall milk production, and in 1900 sold 6,444,815 gallons, or 50 percent of its overall production, as fluid milk products.⁴⁶

The increase in dairy production by Rutland

County farmers during the second half of the 19th century was sought in part through the importation and breeding of improved cattle strains. The "mixed" or "native" and the short-horn Durhain cattle bred in the county prior to 1850 were joined, after construction of the railroads, by Devons, Herefords, and Ayrshires and, in the 1870s when the largest county increase in dairy cattle took place, by Jerseys and Holsteins. Local breeders thereafter propagated and attempted to acclimate and improve the strains, and some, such as Charles W. Winslow who founded the National Ayrshire Breeder's Association in Brandon in 1875, achieved wide recognition for their efforts. By 1890 1.4 percent of county cattle were pure-bred and another 11 percent were half-bred. Nonetheless, the amount of milk produced per cow in the county remained substantially the same between 1850 and 1900; increased dairy production and sales were largely the result of an increased number of cows, a longer milking season, and more labor devoted to the processing of dairy products.⁴⁷

Despite the overall economic importance of sheep raising and dairying, a majority of farmers in Rutland County between 1850 and 1900 neither raised sheep nor kept a dairy other than for family needs. Judging by directory listings for 1881–82, raising sheep for wool, dairying, and cattle breeding were confined mainly to farms over one hundred acres (which comprised only 58 percent of all farms), and even all such dairy farms did not constitute a majority of farms over one hundred acres. The dozen or so breeders of Morgans, Hambletonians, and other horses tended to own even larger farms of three hundred acres or more. On the other hand, those listed as sheep breeders held widely varying acreage. Overall diversified, small-scale agriculture, often combined with a trade or small business, on farms ranging from four to four hundred or more acres clearly remained a major part of county agricultural experience during this period.⁴⁸

The raising of feed crops and other produce preoccupied most farmers. In 1850 the county produced 258,831 bushels of corn, and in 1900, despite a decline and rise recorded in interim censuses, 261,330 bushels. Hay production, too, remained constant at about 100,000 tons. Wheat production, declining since the 1820s, dropped overall from 25,874 bushels of all types in 1850 to 550 bushels of winter wheat in 1900. Potatoes, which had gained considerable importance during the first half of the century, remained an important cash crop (used for starch and food). Although production declined overall from 677,434 lbs. in 1840 to 387,457 lbs. in 1900, the county moved from being one of the lesser potato producers in the state to consistently the largest. Potato breeders such as Albert Bressee of Hubbardton (developer of the Early Rose), George Woodhouse of West Rutland (developer of the Early Vermont), D.C. Hicks of North Clarendon, and N.P. Hulett of Pawlet were prominent in keeping the potato a major county crop. Maple syrup increased to a peak 761,364 gallons in 1880 and then began a decline to 129,020 gallons in 1900. Between 1870 and 1890 production of honey doubled from 25,504 lbs. to 50,349 lbs., and orchard products gained in importance, indicated by the rise in their recorded value from \$34,446 in 1860 to \$55,028 in 1880.⁴⁹

Farmers' efforts to compete effectively in the expanding agricultural markets for dairy products,

animal stock, and other produce were aided by a number of agricultural organizations and institutions established for that purpose. The Rutland County Agricultural Society, founded in 1846, mounted increasingly sophisticated county fairs with exhibitions of improved farm technology (such as the mechanical reaper and animal-powered threshers and butter churns in the 1850s) and competitions in a proliferating number of categories related to crop production and animal husbandry, thereby promoting improved plant and animal hybrids and production practices. With the onset of the 1870s depression, twelve local chapters of the Patrons of Husbandry or Vermont Grange were organized between 1873 and 1875; members participated in some cooperative buying and selling, and could secure fire insurance through the organization from about 1874 to 1888. Other local groups, such as the Poultney Industrial Society (1879), the Western Vermont Agricultural Society (of Fair Haven, 1884) and the Castleton and Hydeville Breeders' Trotting Horse Association (1891), were formed to hold fairs or establish joint facilities.⁵⁰

Farmers also received instruction and encouragement in "scientific management" of their farms through meetings held by the Vermont State Board of Agriculture, organized in 1870 and, beginning in 1878, through lectures delivered to local agricultural societies by professors from the University of Vermont Agricultural School. Special interest organizations, including the Vermont Dairymen's Association (founded in 1869), the Vermont Merino Sheep Breeders Association (1879), the Vermont Maple Sugar Makers Association (1893), and the Vermont Horticultural Society (1895), helped influence government policies and promote the product of their members.⁵¹

The dedication of farms to producing goods for expanding local and regional markets was accompanied by increasing investment in farm equipment and, as the value added by labor shifted from fields to animal stock and agricultural processing, a decline in the value of land in farms. Despite the dramatic shifts in agricultural markets, the number of farms (about 2,900), their sizes, and the number of acres in farms (about 450,000 or 75 percent of the land area) remained relatively stable in the county from 1850 to 1900. The proportion of improved to unimproved acreage in farms, however, changed from two-to-one to almost two-to-three, reflecting the shift in the focus of farm labor from field to barn. Investment in farm equipment (not including buildings) more than doubled from \$255,240 in 1850 to \$612,530 in 1900, while the value of an "average" acre of farmland in the county rose from about \$18.00 an acre in 1850 to a high of about \$32.00 an acre in 1870 and thence declined to about \$20.00 an acre in 1900. The basis of farmers' wealth in large measure shifted during this period from mainly land to a combination of land, buildings, animal stock and equipment; what had been "traditional" agriculture became, increasingly, commercial agriculture.

The investment in agricultural buildings evident during this period is reflected in the structures constructed or adapted on many county farms for cows, sheep, horses, hay, grain, ensilage, and maple sugaring. Many original "English" barns were moved and adapted as bank barns, hay barns, or work sheds. Ever larger and more complex bank barns for

dairying were constructed, usually with manure basements and first-floor stables, some four and more stories high. Prosperous sheep and horse breeders had special barns built, some architect designed, often long, bi-level structures that differed primarily in where the animals were kept; horses would most often be kept on the upper level of a horse barn, while sheep were at ground level in a sheep barn. On large farms a special hay barn was often constructed in (or an older barn moved out into) the fields. Corn cribs, granaries, smokehouses, and other specialized structures aided storage and processing. Silos, at first pits and then chambers inside barns, made their appearance in the 1880s, and by 1900 detached wooden silos appeared as another addition to most county farms. Maple sugar houses, loosely boarded structures constructed in or near a sugarbush, were also built beginning in the 1890s to shelter the farmer, house new maple-sugaring equipment, and to produce a higher-grade, less contaminated, commercial product.⁵²

This proliferation of specialized structures recast the appearance of county farms into a new mold that has persisted until recently. During the settlement and sheep farming periods, a house with a work ell, a barn, and perhaps a number of storage or work sheds typified most farms. The main barn might lie between the house and road or across the road from the house as commonly as at some distance to one side or behind the house. It might also on occasion be moved; as one source put it "barns could be moved at less expense than the manures" used for fertilizer that accumulated beneath their floors. By the second half of the 19th century, when many new structures were built, farm buildings became more closely spaced in semi-formal groupings or connected in a series. These groupings in turn were often oriented to an extended drive or to the main road, frequently clustering on both sides of the road, a configuration most common in New England and upper New York State. The construction and rearrangement of farm buildings into connected groupings or "barnyard" configurations was most probably a conscious decision on the part of county farmers to modernize their operations, but whether connected buildings on both sides of the road was a similar statement, a holdover from earlier patterns, or somehow related to acquisition of farmland, as has been suggested, is unclear.⁵³

Between 1910 and 1940 county agriculture underwent substantial changes. The number of acres in farms declined by over 20% and the number of farms in the county declined by over 30%. The farm population dropped by a quarter or more, and investment in buildings and equipment more than doubled. As milk production for urban markets became the most profitable pursuit in an increasingly expensive business, dairying edged agriculture from a way of life towards an industry.

Nationally, prices and exports of farm products almost doubled during the First World War and then plummeted even more rapidly immediately after the war. Having increased production to meet demand during the war, farmers then maintained and even increased their production in an attempt to offset price declines, which aggravated the oversupply of farm products and led to further price declines.

The organization of milk marketing cooperatives, associated with the regional milk strikes of 1916-17, gave dairy farmers more control over the sale of their

product, but did not counteract overall trends. If anything, their success assured the predominance of fluid milk production as the primary agricultural pursuit in Vermont. The New England Milk Producers' Association, organized in 1913 for the Boston market, served some Rutland County farmers and their local dairy plants, as did the Dairymen's League Cooperative, a New York market group. Many producers, however, for both local and out-of-state markets, most notably those organized into the Vermont Cooperative Creameries (incorporated in 1920), remained outside the purview of these larger organizations throughout the 1920s.⁵⁴

As the agricultural population and its self-supported social institutions declined, government support for education and marketing institutions greatly increased. Since the 1890s voluntary state programs to control bovine tuberculosis had enjoyed considerable success in the county, particularly among milk producers who supplied the local industrial villages, but in 1917 systematic testing and eradication by the State began in earnest. Local agricultural education was institutionalized in Rutland High School courses beginning in 1911 and through establishment of what became the county Agricultural Extension Service office in 1913; "4-H" children's clubs followed in 1919; all eventually received State funding. Federal assistance came in the form of funds for the Agricultural Extension Service in 1914, clear exemption of marketing cooperatives from anti-trust acts in 1922, and more available credit for farmers and cooperatives in 1923.⁵⁵

With the onset of the Great Depression, the problems of overproduction and pricing of all farm products were exacerbated. Price competition between Milk Producers' Association members and non-members became fierce and was only resolved through government intervention in 1933 in the form of the Federal Agricultural Adjustment Act and the State Milk Control Act, both of which effectively linked licensing of milk producers with participation in marketing associations upholding price agreements. Thus, to sell dairy products most Vermont dairy farmers and their local creameries had to join associations that overwhelmingly encouraged fluid milk production for local urban and Boston or New York markets.⁵⁶

In Rutland County these trends in cash crop and dairy agriculture during the 1920s and 30s had a number of effects. The most important was a decline in the number of farms and the amount of county land in farms. Whereas the number of farms and their acreage had remained relatively constant between the Civil War and 1910, the period between the world wars witnessed a substantial decline in both. Farms declined from 2,863 in 1910 to 2,649 in 1920 to 2,151 in 1930 and, after a brief rally, to a low point of 1,934 in 1940. The number of acres in farms declined precipitously from 436,558 in 1919 to 335,833 acres in 1925, then rose some before returning to a similar figure in 1940. These figures, together with data on the size of farms, indicate that the initial decline was due to the failure of medium and large-size farms rather than small farms (under one hundred acres). Between 1920 and 1925 average farm size declined from 164.8 to 130.6 acres. From 1925 on, even allowing for changes in census reporting, more small farms apparently stopped production and were consolidated into larger farms;

the trend is indicated by the increase in the average farm size to 178.1 in 1940. Overall about 75 percent of county land had been in farms since the Civil War through 1919, but during the decades between the world wars, this declined to 65.6 percent in 1930 and 58.2 percent in 1940.

Although there were fewer farms, the county dairy industry flourished. The number of dairy cattle on farms rose from about 26,000 in 1910 to almost 29,000 in 1930, before declining to some 26,000 in 1940; the amount of acreage given over to hay and corn (used for feed) fluctuated accordingly (indicating that in general the number of dairy farms over one hundred acres likely held constant despite the overall decline). By 1930, 84 percent of county farms reported keeping a dairy and marketing its products

Milk production also increased, and fluid milk sales increasingly dominated that production. County production climbed from 10,294,714 gallons in 1919 to 12,590,339 gallons in 1930 and 13,790,475 gallons in 1940. More and more of this milk was sold as fluid milk—67 percent in 1919, 80 percent in 1930, and 88 percent in 1940. It was also more valuable in that form; although 80 percent of production in 1930, milk sales accounted for 89 percent of the value of all dairy products. Manufacture of dairy products declined accordingly; butter production dropped from over one million pounds in 1910 to 400,524 pounds in 1919 to 88,072 pounds in 1940, and cheese production went from 43,014 pounds in 1910 to 9,287 pounds in 1919 (production thereafter was not reported as an aggregate category in the census).

While fluid milk dairying flourished, the substantial decline in county farms is reflected in a decline in the diversity of other agricultural pursuits. The number of sheep on farms continued its steady drop from 12,816 in 1910 to 2,420 in 1940. The number of swine dropped from 6,788 in 1919 to 1,518 in 1940. Fewer farmers raised their own chickens, as the count went from 80,799 in 1910 to 58,227 in 1940, with the number of farms reporting chickens declining from 79 percent in 1930 to 58 percent in 1940. Potatoes largely ceased to be a cash crop for county farmers as the 238,663 bushels harvested in 1919 were less than half those harvested in 1910, and production further dropped to just 153,493 bushels in 1940. Honey production declined from 31,628 pounds in 1910 to just 2,942 pounds in 1930. The only agricultural specialty that did more than survive was orcharding. Apple production had more than doubled since 1880 when it reached 137,710 bushels in 1930, and in 1940 it recorded a comparable output with nearly half the number of bearing trees, an indication of advances in pomology.

Besides the fact that there were fewer but larger farms (generally devoted to dairying), the character of county farms changed in other ways between 1910 and 1940. The general increase in prices for farm commodities since 1900 had led to a growth in the value of farms, and with price declines offset by farm failures and production increases, the average county value of an acre of farmland climbed to \$36.87 in 1930. Even during the Depression in 1935 it was valued at \$27.68 an acre. At the same time, a greater number of farms held mortgage debt, in part thanks to easier Federal credit—30.5 percent in 1925, a figure that would have been unthinkable just two decades earlier.

Investment in equipment on county farms more

than doubled between 1910 and 1919 from \$295 per farm to \$695, in part possibly due to a labor shortage during the war. By 1930 the average investment stood at \$892 per farm. Much of the more expensive farm equipment was likely dairy-related or small gasoline-powered machines. Field work, however, was still done with animal teams; only 20 percent of county farms had a tractor in 1940. By contrast, 29 percent had trucks; on a dairy farm a truck to bring milk to a local creamery pick-up point was evidently a greater necessity than a tractor to help with cultivation and harvesting. A truck could also be used to travel to town, and many county farms that had neither a tractor or a truck had an automobile—67 percent in 1940. Power-line electricity also had come to 55 percent of county farms by 1940, largely because efforts to provide electricity to the larger villages in the county led to the running of line along all the major river valleys. (The Rural Electrification Act of 1937, encouraging the formation of rural cooperative electric utilities with Federal financial backing, had had little effect by 1940.)

Finally, new and remodeled buildings became essential to success in the farming business during these years. The value of county farm buildings doubled between 1900 and 1930 from four to eight million dollars, reflecting on the whole a substantial investment by farmers. Health regulations regarding milk production and handling, promulgated increasingly both in Vermont and other states during this period, led to remodeling or new construction of dairy barns with washable concrete floors and separate or attached milkhouses. Barns with ground-level stables and concrete floors (and most often with a gambrel roof allowing increased hay storage) were advocated by the Agricultural Extension Service and other progressive farm groups; some bank barns were remodeled by pouring a concrete foundation and adding stanchions and small stable windows in what had been the manure basement. Despite the construction of milkhouses and large, gambrel-roofed barns, however, county farms retained their sense of cohesiveness as new structures were most often erected to complement the farm building groups that had evolved in the latter half of the 19th century.

INDUSTRY AND LABOR

Industrial enterprise began in Rutland County as soon as a millwright could be coaxed to settle in the area. Town proprietors usually voted to award a number of select acres in addition to a waterpower site to the persons who would construct the first saw and gristmills. In the earliest years residents had to travel to Manchester or Skenesboro to mill their grain, and sawn lumber for construction was unknown. Gristmills, which ground grain into flour, were constructed in Pawlet about 1768, and in Castleton, Pittsford, Poultney, and Rutland about 1773. Sawmills, although necessarily more numerous given the difficulty of transporting timber, generally came later; in Pawlet about 1770, in Castleton in 1772, in Rutland in 1773, in Poultney and Pittsford about 1775, in Clarendon about 1776, and in Brandon about 1778.

Many of what had been the more sparsely settled towns, or those with poor waterpower sites, that had failed to attract millwrights in the 1770s succeeded in establishing mills during the 1780s. Gristmills were

constructed about 1781 in Brandon and Pittsfield, about 1782 in Middletown, about 1783 in Mount Holly, Wells, and Wallingford, about 1784 in Danby and Fair Haven, and about 1786 in Benson. Sawmills were built about 1781 in Pittsfield, about 1782 in Middletown and Ira, about 1783 in Mount Holly and Wallingford, about 1784 in Benson, Danby, Fair Haven, and Sudbury, and about 1787 in West Haven.

Small iron-working forges, necessary for tool repair, nail manufacture, and other common needs, were first established in the 1780s. Small forges that could work rod iron are reported to have been operating in Wallingford by about 1784, Poultney and Fair Haven by about 1786, West Haven by 1788, and in Tinmouth and Brandon by 1790. Matthew Lyon, a Vermont Revolutionary War veteran, state legislator, and a founder of Fair Haven, became a strong advocate of local iron manufactures, having established the forge at Fair Haven along with a slitting mill to produce cut nails.⁵⁷

These earliest industrial enterprises generally had one thing in common—they were the result of the skills of an individual who, often with the help of one or two assistants, built and operated the mill or forge. Often, however, these millwrights and smiths were in the employ of another individual, otherwise employed, who reaped the benefits of the enterprise—Jonathan Orms built and operated the first grist and sawmills and forge in West Haven for merchant Dr. Simeon Smith, and the forge and slitting mill of Fair Haven were likely placed in operation by the hands of David Erwin rather than Matthew Lyon. Consequently, these mills and forges for the most part remained small operations; larger scale enterprises generally awaited a proprietary interest and a closer working knowledge of the processes involved.⁵⁸

After 1790 a steady increase in the demand for and price of potash and wheat in New England and Europe increased the wealth of the county agricultural community and stimulated demand for finished goods such as liquor, cloth, and farm and household implements. Heretofore imported from out-of-state, these commodities were priced high enough between 1790 and 1815 to encourage the immigration of craftsmen and the investment of local and out-of-state capital in the development of manufactures in Rutland County (and Vermont generally).

Metalsmiths and pewterers, tailors, hatters, saddlers, housejoiners, and other craftsmen made their first appearances in the villages of Brandon, Castleton, East Poultney, Pawlet, Pittsford, Rutland, and Wallingford during these years. Agricultural surpluses of rye, corn, and apples were converted to whiskey, gin, and cider brandy both by individual farmers and at larger distilleries in Danby, Fair Haven, Pawlet, Pittsford, Poultney, Tinmouth, and Wallingford. Oil mills, which ground linseed for paints and varnish, were established in Castleton, Pawlet, and Rutland, and sizable tanneries, which processed leather and produced the belts needed for mills, employed twelve men and one boy in Danby, eight men in Rutland, and three persons each in Castleton, Pawlet, and Pittsford. Matthew Lyon about 1795 began in Fair Haven the first manufacture of paper from wood pulp in the United States, and in 1820 this factory employed four men and nine children.⁵⁹

Cloth manufacture, an article almost exclusively of domestic manufacture, first began to move out of

farm homes around 1800 with the erection of fulling and carding mills, which sized and carded wool for home manufacture; eighteen carding machines were recorded for the county in the 1809 manufacturing census. Small shops, however, and then factories that carded and wove wool, linen, or imported cotton into coarse cloth for further home manufacture or for tailors and seamstresses were soon established, particularly after the Embargo of 1807 went into effect. In 1809 Rutland County, with twenty-six "Clothier Works," led the state in woolen production with 143,040 yards and also produced some 170,200 yards of cotton and linen; even in 1820, after the War of 1812 ended and British imports were dumped on the market, there were woolen factories in Danby, Pittsford, and Poultney, employing twenty-four men, eight women, and nineteen children, and cotton factories in Pawlet and Wallingford, employing two men and twelve children.⁶⁰

Drawing upon the local iron deposits discovered in the 1780s, the iron-working industry in the county made great strides between 1790 and 1820. By 1793 there were some sixteen forges and three blast furnaces (for making bar and cast iron from local ore) operating in the county, more than were found in the rest of the state until after 1800. Tinmouth, with its "bog iron" deposits and between ten to twelve forges in operation in 1798 alone, emerged as a leader in iron manufactures in this period, manufacturing thousands of the large iron pots used to make potash. Although the economic recession that followed the enactment of the Embargo of 1807 and the great 1811 flood caused some problems for the industry, Vermont is said to have been a significant iron manufacturing state during the War of 1812, with production in Rutland County rivaled only by that of Addison County. The 1820 Census of Manufactures recorded seven major ironworks, with five blast furnaces in operation, in Brandon, Fair Haven, Rutland/Middletown, Pittsford, and Tinmouth, which produced stoves, holloware, rolled and wrought iron, bar iron, shovels, and spades. By that date Brandon, with two furnaces consuming seven hundred tons of ore and works employing sixty men, ten women, and five children, began to rival Tinmouth, where two furnaces consumed 1,250 tons of ore with works employing seventy-five men and four women.⁶¹

As during the settlement of the county, the establishment of an industrial enterprise between 1790 and 1820 depended most commonly upon the skills of one individual and some assistants, but increasingly that individual owned the business, had moved to the county for the express purpose of starting it, and employed operatives and borrowed capital to stay in business or to grow. John Conant, on his way to New York State in 1796, stopped at the falls of the Neshobe River in Brandon and, impressed with the potential of the waterpower and nearby iron deposits, returned and purchased half the village waterpower rights, soon acquiring the other half through marriage. Trained as a joiner, millwright, and ironworker, Conant proceeded to establish a gristmill and an iron forge and furnace, which became the centerpiece of village employment and prosperity through 1850. Mechanic Thomas Todd moved to East Poultney about 1805, purchased a waterpower, and constructed a gristmill and forge that were swept away in the 1811 flood; he rebounded to construct on his property a small industrial complex of over thirty

buildings, including a new gristmill, a woolen mill, which employed six men, six women, and seven children in 1820, a foundry, which made stoves, holloware, and pointed pins, and a steam feather-cleaning works.⁶²

A waterpower was essential for almost all of the larger industrial enterprises that began operations during this period. If the manufacturing activity took place at a significant waterpower, other mills, the descendants of some of those started during early settlement, were also likely present, and a small industrial village to house and serve the operatives grew up around the site. Some of these villages, such as Center Rutland and Pittsford Mills, were already on major transportation routes; others, such as Brandon, Danby Borough, and Wallingford, contributed to the realignment of major routes so that they passed through these growing industrial villages. Presumably the need for housing the workers contributed to some of the more modest homes extant in these villages from this period. For sizeable industrial ventures that did not take place in an established village, such as the iron works in Tinmouth or the iron mines in Chittenden, little or nothing is known about the actual industrial or domestic structures that must have been associated with the sites.⁶³

After the Tariff of 1824 made sheep farming and "wool growing" profitable throughout Vermont, prodigious county wool production provided an opportunity for the establishment of local manufacture of coarse woolens. From three woolen factories (in Danby, Pittsford, and Poultney) recorded in 1820, local production of woolens expanded to eleven factories in 1840 (four in Pawlet, two in West Haven, and one each in Hubbardton, Pittsford, Poultney, Rutland, and Wells), not to mention the proliferation of mills for fulling and carding wool and smaller "clothier's works." In contrast, of the three factories spinning and manufacturing cotton sheeting in Pawlet, Poultney, and Wallingford in 1820, only the Pawlet factory remained in operation in 1840. Although none of these various water-powered, textile-related mills remain (with the exception of the shell of a stone teasel factory in Chippenhook), old photographs and engravings show them as most often large, gable-roofed hulks, two stories above the wheelroom, with regular, if any, fenestration. Most often too they stand alone at their waterpower sites; evidently their work force of men, women, and children (often numbering one to two dozen) walked from surrounding farms or village homes nearby.⁶⁴

Small-scale village crafts also prospered during these years, as the success of sheep-raising created a demand for commodities, both utilitarian and luxurious, which village craftsmen could most easily supply. In 1843 Brandon and Rutland village together listed twelve blacksmiths, sixteen cobblers, four cabinet makers, six carriage and wagon makers, one chairmaker, two each of cloth dressers, hatters, and lead pipe makers, four gunsmiths and machinists, twelve dressmakers (all women), five saddle and harness makers, eleven tailors (three of them women), six tinsmiths, four tanners, and three coopers. Ranging from the one-story shops of craftsmen to multi-story carriage factories, the often plain, utilitarian buildings in which these artisans worked populated the streets and backlots of the commercial villages of the county.⁶⁵

The center of local iron production moved from

Tinmouth north to Brandon and Pittsford in the years between 1820 and 1845. The major Tinmouth works, which closed in 1837 during the economic panic of that year, primarily produced potash kettles and other holloware, products now in less demand with most land already cleared and the availability of inexpensive ceramics shipped by canal. The two iron operations in Brandon and one in Pittsford, on the other hand, made agricultural implements and elaborate castings, including stoves, then much in demand for new and old homes. The manufacture and repair of tools and machines was the business of two iron foundries established in Poultney about 1825, and in more remote areas, the need for local repair led to establishment of independent, sizable trip-hammer shops in Danby and Hubbardton. The rolling and slitting mill and forge in Fair Haven, begun by Matthew Lyon in the 1790s, also continued to supply cut nails and bar iron to the region. In 1840 the Census recorded eleven furnaces and five bloomery forges in the county, employing 363 men and accounting for 41 percent of the value of iron manufactures in Vermont. Other industries included the production of coppers by the Green Mountain Manufacturing Company (est. 1828) in Shrewsbury, the manufacture of glass in Pittsford and window sash in Castleton, and the beginnings of the county marble industry.⁶⁶

Since the time of first settlement marble outcrops, which run from Danby north through Tinmouth, Clarendon, West Rutland, Proctor, Pittsford, and Brandon, were hewn for local building stone and tombstones by county residents. Active quarrying of the material began as early as the 1790s in Rutland and in Pittsford, where after 1805 stone was for some years floated down the Otter Creek to Middlebury to be sawn at Eben Judd's marble mill, the first in the United States. Although one source has Judd establishing a small mill at Brandon about 1810, Gen. Jonas Clark, Jr., of Middletown in 1821 established the first sustained marble mill operation in Rutland County near a quarry in south Tinmouth, which operated for about the next thirty years. Quarrying and milling of marble in northwestern Rutland Town at Sutherland Falls began in 1836. Similar activities also began about the same time in southern Danby with marble from Dorset Mountain. And just north of West Rutland village, William Barnes and Lorenzo Sheldon began burning marble for lime in 1838 and in 1844 opened a quarry for building stone, which was dragged or carted by oxen to mills in Castleton and Fair Haven and thence to the Champlain Canal for shipment.⁶⁷

During this period, county iron and marble works located outside of an established village were of sufficient scale to require on-site housing and services to attract workers. Royal Blake, who took over the iron works at Forestdale in Brandon about 1828, had two rows of housing built near his furnace. On the hill above, near his own home, he constructed a modest company office, a company store, and an Episcopal chapel. The Grangers, who operated the Pittsford furnace, also constructed company housing. William Barnes, who began quarrying marble in West Rutland, simply allowed workers to construct their own shanties nearby; he also took the waste from his operations, began filling in the swamp south of his quarry, and sold lots. They became the new center of the village of West Rutland.⁶⁸

Overall the years 1820 to 1850 were difficult ones for industry in Rutland County. Although tariffs helped protect markets for wool and iron goods, these markets were hard to reach due to the high cost of overland transportation and some discrimination in water transportation rates (Vermont paid higher fees on the Champlain Canal than New York did); in a competitive field like stove-making with a heavy product, a manufacturer could not produce goods that would be reasonably priced for more than a local market, since transportation elsewhere substantially raised the cost of goods. During the 1820s and early 30s, the building of the Champlain, Erie, and other canals bid up rates on any capital that might be available for the expansion of an enterprise. The Panic of 1837 and the severe credit contraction that followed sent most industries with any debt into a tailspin; those employed faced wage cuts and shortened hours, as was indicated by a Rutland County banner noted in the Burlington Whig Convention parade of 1840, which read "Mechanic's Union — no reduction in wages — Rutland County." Finally, in 1846 tariff duties were greatly lowered, reintroducing comparatively inexpensive English manufactures to the New England market. In one year alone the Forestdale furnace and foundry is said to have lost almost \$70,000.⁶⁹

For those industries that succeeded in weathering the difficulties of the late 1830s and 1840s, the solution to competition and limited markets seemed obvious — better transportation to more markets. Although county investors (including the principals of iron and marble companies) succeeded in obtaining charters for the Otter Creek and Castleton River Canal in 1825, the Rutland and Whitehall Railroad in 1831, the Rutland and Connecticut River Railroad in 1835, and the Champlain and Connecticut River Railroad in 1843, it was not until the latter group was reorganized in 1847 that construction began on the Rutland and Burlington Railroad.⁷⁰

The arrival of the railroads transformed Rutland County industry. Advances in coal and steam-power technology allowed manufacturing industry to locate directly on rail lines, rather than solely at the best sources of waterpower. Rail transport meant that local manufacturers, whose goods were easily mass-produced elsewhere or who were not located on a rail line (or were dependent on waterpower), lost their markets to distant manufacturers with better access to resources and transportation. Traditional home and craft industries (such as shoes, clothing, and local tool fabrication) and the county iron industry were casualties of the new economics. At the same time, industries with good rail access developed to exploit local natural resources or manufacture specialized goods usable throughout the United States. The stone (marble and slate) and wood (lumber and charcoal) industries as well as manufacturing related to those industries and agriculture thrived in the county during the period from 1850 to 1910.

The railroads, at their juncture in Rutland, established one model for county industry in the steam age. Ammi B. Young, architect of the second Vermont State House, designed a depot, roundhouse, and train yard on the western edge of Rutland village for the Rutland and Burlington Railroad, which was also used by the Western Vermont, Rutland and Whitehall, and Rutland and Washington railroads. A foundry, machine shop, painting shop, and (begin-

ning about 1862) a railcar manufactory, together with the freight and passenger depots, employed several hundred village residents. Some railroad employees, such as locomotive engineers and firemen, soon formed the first sustained labor unions known in the county. This designed industrial complex with a large, highly stratified labor force, performing manufacture, maintenance, administration, and services all in one location, exhibited many of the practices that would become characteristic of large-scale county industry.⁷¹

The impact of the railroad and steam economy on small manufactures, however, was swift and, for many, fatal. The character of boot and shoe manufacturers changed from twenty-three (mostly one-person) enterprises employing ninety-two males and twelve females in 1860 to just three firms employing forty persons in 1870. Tanneries, of which there were twelve employing forty-two in 1860, declined to just three employing seven men in 1880. In the same period, manufacturers of woolen goods declined from three employing forty-five persons to just one employing four men, four women and four children. Carriage makers declined from twenty-seven (employing ninety-three men) in 1860 to just five (employing thirty-six) by 1880.⁷²

The impact of the new economics on the county iron industry was equally swift. In 1850 the leaders of the industry fully expected construction of the railroads to benefit their enterprises; the promise of producing iron goods needed by the railroads and of expanded markets for locally made stoves seemed to bode well for the industry. By 1858, however, the American Association of Iron Manufacturers dismissed Vermont as a "former iron producer" and employment at county iron works, which had been over 250 in 1840, dropped from 164 in 1860 to 71 in 1870 and to near zero by 1880. The problem, simply, was the poor quality of local iron ore and the competition of ironworks elsewhere (for example in Troy, New York), which had better water and rail access to both raw materials and markets. Among county ironworks that did not make a successful transition to some other form of manufacture were the furnace and casting operations at Forestdale and Pittsford.⁷³

The stone industries of Rutland County, however, were immediate beneficiaries of the advantages of railroad transport, since it made overland shipment of their heavy products much less costly. Over the next half-century, these industries became the dominant force in the economic growth of the county. Their expenditures for goods and services and the buying power of their work force influenced the course of local agriculture, manufacturing, and commerce. The wealth each brought to its owners and the need of each for a resident work force (filled by a variety of immigrant groups) sustained the development and cultural life of some half-dozen large villages in the county.

At the time the railroads were constructed, marble quarrying and marble milling, using waterpower, were already well established in Rutland County with quarries primarily in western Rutland Town and sizable mills at Center Rutland, Castleton, and Fair Haven. The owners of these mills and quarries were some of the principal investors in the railroad lines that were to bring marble to their mills. Marble sawing operations had evolved as enterprises distinct from quarrying operations by virtue of prior owner-

ship of valuable waterpower sites, and despite the growing availability in the 1850s and 1860s of reliable steam engines, this physical separation remained, making railroad connections between quarry and mill of vital importance in marble manufacture.⁷⁴

In contrast, the slate industry was a newer industry with less dependence on waterpower and rail transport. In 1839 Col. Allonson Allen (who was a partner in a marble mill in Fair Haven) and Caleb B. Ranney had attempted to quarry stone for school slates from a site north of Fair Haven village, but it was not until 1848, when they returned to the same site and began the first manufacture of roofing slate in Vermont, that industrial slate production effectively began. Quarries were then opened in the northern portion of what has become known as the Vermont-New York Slate Region, which runs from north of Lake Bomoseen through the towns of Castleton, Fair Haven, Poultney, Wells, and Pawlet to Granville, New York. The stone from these quarries was most often sawn and split for roofing at the quarry site (with the aid of steam power) or at a nearby mill site owned by the same company; rarely was slate processed at an independent mill, such as was prevalent in the early marble industry. Thus, for the slate industry, arranging transportation with a railroad company was a key step only in the marketing, not both the manufacture and marketing of its products.⁷⁵

Another important difference between the marble and slate industries was the amount of capital needed to open and operate a successful quarry. Marble quarries were more expensive to open and demonstrate the potential of than slate quarries due to the harder stone and the need to quarry deeper to find sound (unfractured) marble; this resulted in both higher labor and equipment costs. In 1870 the average capital invested in marble manufacturing establishments (including quarries and mills) was about \$53,500 as contrasted with about \$4,000 for the average slate-working concern; in 1890 the return on capital invested stood at 4.6 percent for marble quarries and 17.38 percent for slate quarries. Marble companies were thus more often started and owned primarily by those who had access to substantial capital, while success in the slate industry was open to a wider range of individuals (there was, in fact, sufficient opportunity in slate so that the major immigrant groups that worked the quarries, the Welsh and then the Polish, eventually came to dominate the industry). Also, the lower initial cost and operating expenses of a slate quarry meant that demand for slate could be met by opening new quarries almost as readily as by expansion of existing ones, while in the marble industry expansion or new openings by established firms was by far the most economical option.

In the period from 1850 to 1870, the marble and slate industries began to manifest the differences implicit in their organization and economics. The competition among marble quarries to secure favorable scheduling and rates with the railroads and the marble mills rapidly became cut throat and led to at least one protracted lawsuit. In the slate industry, three very large quarry and mill operations, using steam-powered quarrying machinery and employing over fifty men each, were run successfully during the period, though small one and two man operations proliferated. Whereas some eight marble quarries were open in the county in 1854, by 1870 there were only five in operation with an average of twenty-six

men in each; in 1854 there were some twelve slate quarries open, and by 1870 there were thirty quarries averaging twelve workers each.⁷⁶

After the depression of the 1870s, which was the only decade in which the number of stone quarries and their workers declined until after 1910, the marble industry underwent rapid consolidation, while, despite some similar efforts, slate remained an industry of both large and small enterprises. In marble, Redfield Proctor, Sr., who had assumed receivership of a bankrupt marble sawing firm at Sutherland Falls village in Rutland in 1869, grasped the advantages of consolidating quarries, mills, and rail transport in one enterprise. After acquiring his largest competitor in 1880, he convinced the other major quarries and mills in 1883 to cooperate in the Vermont Marble Producers Company to regulate prices and output. By 1891 his Vermont Marble Company had acquired its former partners in the Producers Company and constructed its own railroad, the Clarendon and Pittsford, to connect with three different railways. Also during these years, Proctor aggressively pursued new steam and compressed air technology to increase labor productivity. In 1880 it was estimated that in one day (ten+ hours) one man could be expected to quarry forty-eight square feet by hand, while steam-powered channel and gad machines could quarry about nine thousand square feet; the number of steam engines used in marble quarries rose from six in 1870 to ninety in 1890.⁷⁷

Among slate quarriers, several large firms developed between 1870 and 1890, but efforts to regulate output and prices achieved only limited success. Many new quarries were opened throughout the southern end of the slate belt (Poultney, Wells, and Pawlet) after the 1870s depression; thirty quarries were recorded in 1880 and sixty-one in 1889. The size of slate companies varied from family-operated quarries to large concerns with several quarries, related mills, and slate products manufacturers; smaller operations which employed about one or two dozen people were dominant, however, despite growth of companies, such as Rising and Nelson of Pawlet, which employed over two hundred by 1887. In 1888 the fifteen largest slate concerns formed the American Sea-Green Slate Company in a joint marketing and pricing effort; this group, however, never controlled more than about 60 percent of production in the New York-Vermont slate region.⁷⁸

Between 1890 and 1915, both the Vermont marble and slate industries reached their peak, producing respectively the first and second highest valued stone product in their industries in the United States in 1900. Although new competitors arose to challenge Vermont Marble Company in the 1890s, in 1909 Vermont Marble employed nearly 80 percent of the 3,463 men working in the marble industry, and by 1911, when it acquired its last significant competitor, the Company almost completely controlled the industry. The Company also rapidly, and profitably, converted most of its waterpower sites to electric-power generation.

By 1900 the number of slate quarries had increased to 76, operated by 58 companies. Production value reached \$1.5 million in 1902, and employment rose from 1,639 in 1902 to 2,579 in 1909; still, 38.5 percent of these employees worked in firms of less than 50 (in contrast only 7 percent of marble workers were

employed in firms with less than 100 employees that year). The lack of ties to waterpower sites, which originally spurred adoption of steam power by the slate industry, now retarded adoption of electric power in slate quarries and mills; one of the largest firms, Rising and Nelson, did not begin conversion to electricity until 1913. Thus by the start of the First World War, the Vermont marble industry was effectively controlled by one large, vertically integrated corporation, aggressively pursuing new technology and marketing, while the slate industry remained a welter of competing, relatively small businesses largely wedded to older technology.⁷⁹

Together the marble and slate industries, each employing at first several hundred and eventually several thousand workers, transformed the county labor pool and traditional employer-employee relations during the last half of the 19th century. Quarries required labor that would tolerate hazardous and seasonal work, and quarry owners recruited immigrants and urban labor to obtain it, often making some provisions for local housing to more readily attract workers. When these employers began to reduce wages or the number of their employees, or turn families out of housing, for whatever reasons, the first known labor strikes in Rutland County followed.

Labor strife occurred first in the marble industry. After accepting pay cuts in 1857, Irish marble quarrymen in West Rutland went on strike from April to June, 1859, and although over four hundred were turned out of company-owned housing, they won a pay raise to one dollar for an eleven-hour day. Wages rose to \$1.50 per day during the labor shortage of the Civil War, but after the war a series of strikes in 1867-68 to prevent pay cuts led to evictions from housing again and the importation of over one hundred French-Canadian families to break the strike. It is estimated that 150 Irish families left the Rutland area in 1868. With the onset of the depression in 1873, many workers in almost all county industries were laid off; in 1875 remaining quarriers took a 12 percent pay cut to under one dollar for an eleven-hour day. Some county workers joined the Sovereigns of Industry, a "Mechanics' Order," with which the Vermont Grange expressed solidarity "in relieving the working classes from the yoke of the aristocrat." Little but moving from the area, however, seemed to avail; during the 1870s, Rutland Town registered its only decline in population during the 19th century.⁸⁰

As the county economy revived at the end of the decade, workers looked to a raise in wages; however, a strike in West Rutland quarries in the spring of 1880 failed to win more than evictions from company housing. In early 1886 the Knights of Labor, an all-embracing union that sponsored dances, entertainments, and baseball games as well as strikes, began organizing in the county, and its candidates swept fall elections in Brandon, Danby, Fair Haven, Pittsford, and Rutland. The Vermont legislature, called into special session, met this emergency by annulling the election in Rutland Town and, after Redfield Proctor's lobbying, by partitioning off Proctor and West Rutland. The Knights then swept the 1887 Town Meeting and threatened a strike in the marble quarries for that spring, but backed down after consultations with quarry owners. Support for the Knights then eroded quickly, and despite the severe depression of 1893-97, labor organization in the marble quarries remained dormant until the Amer-

ican Federation of Labor began recruiting for its quarry and millmen's union about 1900. By 1904 about 20 percent of the marble workers belonged to the A.F.L., but when a strike for higher wages and union recognition was called that year, only about 7 percent went out, many of whom soon returned as the strike failed.⁸¹

Labor strikes apparently came later to the slate industry. This was probably in part due to the fact that most slate enterprises tended to be smaller in scale with fewer employees and that members of the dominant immigrant group, the Welsh, both owned as well as worked in quarries. Welsh labor customs, such as no work on Saturday afternoons and celebration of a holiday on the first day of each month, were observed in many quarries. The hardships of the 1870s depression, during which several of the largest slate quarrying companies went out of business, perhaps played a role in developing organized labor action among slatemen; as business recovered from the depression, slate quarriers in the southern portion of the slate belt, like marble quarriers in Rutland Town, unsuccessfully struck for higher wages in 1880.⁸²

Concerted labor action in the slate region accelerated between 1880 and 1910. The effects of Knights of Labor organizing, evident in their electoral success in Fair Haven in 1886, are at present unknown. In 1890 slate quarriers threatened a strike, seeking a raise from eighteen to twenty cents per hour. In 1894, during the post-1893 depression when the industry was at a standstill, they received a four cent per hour pay cut; soon after the New York and Vermont Slate Makers union was organized and began active recruiting. About 1900, this union became part of the American Federation of Labor. After dismissal of some quarry employees agitating for a closed shop in Castleton in the spring of 1907, the union went on strike for the season, and was joined nationally by A.F.L. union members in Pennsylvania and elsewhere. Nonetheless, the strike failed, and those members who had not left the area returned to work at the sufferance of their employers in 1908.⁸³

Just as the slate and marble industries both shared similarities and differed in their economics and labor disputes, they also shared and differed in their approach to worker housing and services. Although lumbering and charcoal operations provided temporary housing for their labor, only the quarry industries really evolved permanent company housing on any scale. The character and longevity of such housing, however, was markedly different.

In the marble industry, quarry owners at first simply provided land on which workers could construct shanties; only with time did this evolve into provision of company-built housing and credit at a company store and eventually of subsidized medical and social services. From "Red City," the cluster of cheaply painted shanties that developed in the 1850s and 60s on land owned by the quarries, to the standardized tenements and two-family and single-family cottages built by the Vermont Marble Company in the 1880s and 1890s, company-owned marble worker housing tended to be modest in scale and decoration. In Proctor, where only thirty-five of some one thousand homes were occupant-owned in 1886, company-built housing was often detailed in an older architectural style. When company managers had their Queen Anne style houses built, worker housing was

constructed with Italianate style porches; as managers moved into their Colonial Revival style houses on the hill, new company housing was built with Queen Anne style porches. The alloying of benevolence with self-interest that motivated such company housing and services was never more apparent than during strikes, when workers were routinely ordered from housing and denied the services (or rewarded for not striking with lowered rents).⁸⁴

In the slate industry, provision of company-owned housing developed more quickly than in the marble industry, but then largely died out; such housing and related services were prevalent at quarries established between 1850 and 1870, and then only among the largest firms. The West Castleton Slate Company and the Eagle Slate Company (of Poultney) were two of the firms that constructed company houses, along with offices, stores, chapels, and/or schools. Interestingly, some of the housing in plan and siting, particularly double stone dwellings of "stacked slate," at both quarry sites may be traditional Welsh forms. The experience of the Allen Slate Company of Fair Haven with worker housing, however, indicates the wider trend. In 1857 the company drew up a prospectus for opening new quarries and building a "new quarry village" nearby. Although the quarries were successfully worked, the new village never materialized; instead the village of Fair Haven grew in all directions. Unlike the monotony of quarry housing, the houses on Caernavon Street (named after the primary slate-producing region of Wales), although modest, display a variety of forms and a virtuoso application of the most stylish ornament of their period. In Poultney and Pawlet as well successive waves of quarry laborers appear to have preferred their own homes on widely diffused or in-village lots to company-owned houses; perhaps the prior experience of Welsh operatives in quarry villages in England contributed to this trend.⁸⁵

Together the marble and slate industries during the last half of the 19th century created a substantial demand for machinery and other manufactured goods used in quarrying and milling operations. One of the most important quarrying machines, the channeled, developed for slate during the Civil War but soon most used in the marble industry, was patented by George Wardwell of Rutland, who founded his Steam Stone Cutter Company in Rutland (later absorbed by the Lincoln Iron Works). After the Civil War, what had been ironworks in Rutland, Fair Haven, and West Poultney all successfully made the transition to foundry work for the stone industries, producing grinders, polishers, cutters, chains and cables, pulleys, and other equipment; in 1880 there were eight foundries in the county employing 110 men and three women. In 1892 a former Vermont Marble Company plant superintendent, F. R. Patch, started a marble-working machine manufactory in Rutland City, which thereafter supplied most of the machines needed in Vermont Marble operations.⁸⁶

Although distant from any quarrying center, the old Conant ironworks in Brandon village, in 1850 the largest in the county, eventually made a successful transition to manufacturing. The Howe platform balance scale, used for industrial and agricultural applications, was invented at the works in 1857, and soon after the works began its manufacture. In 1870 this company employed sixty-three persons, 16 percent of those employed in county manufacturing. By 1877

the cost of transporting iron goods from the center of Brandon village down the hill to the Brandon depot in large part justified relocation of the company to a new site in Rutland Village at the junction of two railroads. The Howe Scale Company then grew into the single largest manufacturing employer in the county; in 1880 it employed 231 persons, over 10 percent of the county manufacturing wage-earners, and by 1909 the works employed some eight hundred persons, about 14 percent of the county and about 50% of the Rutland City industrial work force.⁸⁷

Manufacturing of the equipment that became increasingly important in agricultural production and processing flourished as well in the county between 1850 and 1910. Among early manufactories were those of A. W. Gray of Middletown, which manufactured animal-power (treadmill) machines used to mechanize farm chores such as threshing and butter churning, and Lyman Batcheller of Wallingford, which manufactured pitchforks and other implements. Between 1860 and 1880 this class of county manufacturer rose in number from two to six and the value of its product rose from \$8,379 to \$208,790. By the end of the century successful manufacturers of milk processing equipment, maple sugaring equipment, and silos as well as animal-powers and farm tools were operating in Middletown Springs, Rutland City, and Wallingford.

Lumbering and wood products were another important component of the late nineteenth century manufacturing economy of the county, changing in both organization and scale from earlier periods. In lumber production, steam-powered sawmills made more remote stands of virgin timber accessible, but most water-powered mills remained in operation. The number of sawmills in the county fluctuated between 1840 and 1880, but employment doubled as large-scale lumbering and milling operations developed in the Green Mountain towns; by 1880 lumbering employed almost 10 percent of the county work force. Silas Griffith of Danby, who ran an extensive lumbering operation in Mount Tabor, began the manufacture of charcoal from what had been his "waste wood," and by 1880 this venture employed one hundred men; by 1890 it employed over 600 and helped make Silas "Vermont's first millionaire." Dr. Charles Brigham made his fortune operating several sawmills in Pittsfield and Chittenden, and Charles Reed Holden became a rich man by lumbering some two thousand acres in Chittenden. Ever diversifying, the Vermont Marble Company between 1901 and 1918 clear-cut about six thousand acres in Sherburne.⁸⁸

Wood products manufacturing also expanded from small shops to larger-scale enterprises during this period. In 1860, 17 county wood shops employed 59 persons, and in 1880 eight wood-turning shops employed 112 men, 8 women, and 29 children (one cheese-box factory alone employed 59 persons in 1870). The Chase Toy Factory in Belmont, Mount Holly, manufactured children's sleds and by 1880 employed 30 men. Newton and Thompson of Brandon and Leicester, which owned and lumbered hundreds of acres in those and neighboring towns, converted to steam power in the 1880s and emerged as one of the larger wood products manufacturers by the end of the century, making spools, butter molds, and other small goods. The steam mills of Charles Harris in Rutland and Ripley & Sons in Poultney

manufactured doors and window sash for the construction trade. Steam power also made possible centrally located lumberyards in all of the larger villages.⁸⁹

The cumulative impact of the stone, machine, and wood products industries, made manufacturing the backbone of the county economy in the last half of the 19th century. Between 1860 and 1900, the number of manufacturers rose from 336 to 588, the value of manufactured products more than doubled from \$3,165,174 to \$7,408,312, and the number of wage-earners employed in manufacturing jumped from 2,069 to 5,598. (Women represented 10 percent of this work force in 1900, although they on average earned just 48 percent of what the average male worker did.) By 1900 county industry was no longer a mill on the stream, a shop in the village, a furnace and forge in the woods; many substantial building complexes, differentiated architecturally by special functions in an overall manufacturing process, had been built along the railroad lines or at the edges of quarries or the Green Mountain forests. Although one of the most notable of these, the Howe Scale Company complex in Rutland, was a masterful, architect-designed complex that maximized the advantages of its site, most industrial complexes evolved through a succession of owners, industry growth, and rebuilding after fires. However haphazard in appearance, these industrial sites were proudly pictured in promotional etchings and photo pamphlets, their stacks smoking next to full rail cars; they had quite simply replaced agriculture as the locus of employment and focus of wealth in Rutland County.

Unbeknownst to its leaders and the public, county industry reached its peak in the years before the First World War; between 1910 and 1940 industrial enterprise underwent a significant decline, with the trend working against smaller firms. The marble industry experienced a major contraction during and immediately after the world war and remained there for the better part of the decade, while the slate industry, although declining from its prewar peak, remained vigorous. Related foundry work declined somewhat in the Rutland area and the slate region, although Howe Scale in Rutland City stayed an industrial leader. The agricultural implement and wood products industries also declined, but clothing manufacturing, a relatively new industry in the county, grew rapidly. The number of manufacturing establishments dropped from 588 in 1900 to 225 in 1919 and 123 in 1929, although employment declined only by 20 percent during the same period; a number of the more successful companies were acquired by or merged with out-of-state concerns. The Great Depression then better than halved activity in the stone and related industries and sounded the death knell for others. Between 1919 and 1939 county manufacturing employment dropped from 5,266 to 2,513, and the value of county manufactured products went from \$14,852,791 to \$8,604,043.

By the First World War, the marble industry in Rutland County was, effectively, the Vermont Marble Company. With the railroads, including the Clarendon and Pittsford, dedicated to the shipment of war material and the domestic construction industry curtailed, Vermont Marble operations came to a near standstill during the war, and the post war depression made matters worse. At the same time,

further electrification of plant operations and increasingly sophisticated marble-working machinery replaced many workers. Employment in the Vermont marble industry dropped from 3,463 in 1909 to 610 in 1919, with the number of operating quarries actually increasing from twenty-two to twenty-five. Company president Frank Partridge undertook a program of consolidating the gains made by Redfield and Fletcher Proctor. By placing less emphasis on production and more on marketing, this resulted in a transfer of jobs from quarries and shops to out-of-state offices and sales outlets. (Although Vermont Marble had over two thousand employees, only several hundred were involved in marble production in Vermont).⁹⁰

Although the county slate industry was also affected by the First World War, its drop was less precipitous than that experienced by the marble industry. The number of operating quarries in Vermont declined from seventy-one in 1909 to thirty-nine in 1919, with employment declining from 2,579 to 1,171. During the 1920s synthetic and metal roofing began making some inroads into the market for roofing slate, but production of electrical slate (used as an insulator) and slate tile and flooring, together with a still strong demand for roofing, allowed for revival of many quarries; in 1929, sixty-seven quarries were operating with 1,303 employees. The organization of the industry remained diffuse, with the majority of companies confined to the operation of one quarry; in 1929 the sixty-seven quarries were run by 58 different companies. Many revived quarries were operated by a new group of slate entrepreneurs, the Polish, who are said to have generally replaced many Welsh operators during this period.⁹¹

Other county industries turned in a mixed performance between 1910 and 1930. Foundry and machine work related to the stone industries kept F. R. Patch in Rutland City and the Ruggles-Gray plant in Poultney busy; both rebuilt foundry buildings in the 1920s. Both also diversified their operations to take up the slack in their orders from the stone industries; another foundry with some stone industry orders, the Lincoln Iron Works in Rutland, did likewise. Howe Scale continued its manufacture of industrial scales, expanded into smaller commercial scales, and remained the largest industrial employer in Rutland; like Patch and Ruggles it expanded its foundry building (about 1915). The stature of the Patch and Howe Scale works is in part indicated by their mergers with out-of-state companies by the end of the decade; the Patch-Wegner Company and the Howe-Richardson Scale Company were the result.⁹²

Agricultural implements generally fared less well. A. W. Gray's Sons of Middletown Springs, manufacturers of small gas and animal-powered farm machinery, closed its doors in 1917. The American Fork and Hoe Company of Wallingford switched from producing farm implements to manufacturing golf clubs and expanded an inn and built camps for the local tourist trade. In Rutland City, the Rutland Manufacturing Company, heir to Moseley & Stoddard, shifted from producing agricultural supplies to general wood products. The Grimm Company, manufacturers of maple sugaring equipment, was one of the few agriculture-related industries to expand; under the leadership of Nella Grimm Fox a new three story brick building was added to its works.⁹³

The lumbering and wood products industry also

underwent a decline. After 1910 a variety of companies used portable gasoline-powered sawmills to clear-cut the increasingly remote stands of timber in the Green Mountains. By the late 1920s most mature trees in the Chittenden-Mendon-Pittsfield-Sherburne area had been harvested, and lumbering activity largely ceased in Pittsfield and Chittenden. Although small sawmills and lumberyards remained active in most villages, many specialty wood-products manufacturers, such as the Chase Toy Factory and the Charles Harris Chair Factory, went out of business; by 1930 the Newton and Thompson Company in Brandon was one of the last of the 19th century wood products manufacturers.⁹⁴

Large-scale garment manufacture, which began in Rutland and Fair Haven in the 1890s, prospered between 1910 and 1930. From three garment factories in the county in 1905, the number grew to a total of ten in 1928, one each in Brandon, Poultney, and West Rutland, three in Fair Haven, and four in Rutland. This industry exploited a little-used labor source—the wives and daughters of quarry and other industrial workers; by 1919 fully 20 percent of the Rutland City work force were women.⁹⁵

As home to many of the largest, non-quarry industries, Rutland City emerged from the First World War as the county leader in industrial production. Between 1900 and 1919, city manufacturing employment rose from 1,496 to 1,955, representing an increase from 27 percent to 37 percent of county manufacturing employment. The value of its manufactured product increased from \$1,959,056 to \$6,668,955 during the same period, its share of county manufactured product value rising from 26 percent to 45 percent. Between 1919 and 1929, however, the number of manufacturers in the city declined from sixty-four to forty-one and employment dropped by 20 percent, although the value of manufactured product remained about the same.⁹⁶

The Great Depression, initiated in part by the Stock Market Crash of 1929, accelerated the decline of county industry. Between 1929 and 1939 in the stone industries, employment dropped from 658 to 282 in the marble industry, and from 1,303 to 287 in the slate industry; operating marble quarries went from twenty-three to ten, and operating slate quarries went from sixty-seven to thirty-four. Foundry work came to a near standstill, and the number of garment manufacturers in the county dropped from ten to two (one each in Rutland and Fair Haven). In Rutland City, the depression about halved employment and product value, which stood at 788 persons and \$3,133,959 in 1939, although the number of firms was reduced only from forty-one to thirty-seven. By 1940 county industrial employment was the lowest it had been since the 1870s.

Despite the grim effects of the depression on employment, labor had made some substantial progress between 1900 and 1940. The average yearly wage in county manufacturing employment rose from \$407 in 1900 to \$971 in 1919 to \$1259 in 1929 and then dropped back to \$984 in 1940. A spate of Progressive state legislation between 1910 and 1915 limited working hours for women and children, provided for State factory safety inspections, and set up workman's compensation for on-the-job accidents. Independent labor unions, however, made little progress during these decades, as became evident during the depression, particularly in the stone industries.

Although in 1907 slatemen had sustained a year-long strike, they made little resistance as their numbers were reduced by over 75 percent between 1929 and 1939. At Vermont Marble Company workers faced layoffs, reduced hours, and an average wage of thirty-seven cents per hour. With the encouragement of the Quarry Workers International and another national union, marble workers went on strike in 1935; after demonstrations, some violent incidents, and workers turned out of company housing, most strikers returned to work in the spring of 1936 before the dispute was settled, the strikers winning only the right to return to work as jobs became available.⁹⁷

Given its overall decline during the 1915–1940 period, county industry changed little in its physical appearance. The decline in employment obviated the need for new worker housing, and what little was constructed followed earlier norms. The industrial complexes established at the end of the 19th century rebuilt their foundries after they burned, added a building here and there, but (like county farms) they remained essentially the same in organization and appearance. The most significant change was often the construction of (usually one story, brick or marble) electric generating stations or power substations to replace steam boilers as motive-power at some larger industrial operations. The Rutland Fire Clay Company, which rebuilt its plant in 1911–17 after a fire, represents perhaps the most advanced industrial design of this period. With its structural concrete shell, filled with vast expanses of metal casement windows and successively enlarged, this plant used the latest building technology and exhibits the functional design features of American industrial structures that were the inspiration for what came to be called the International Style. Despite such exceptions, in 1940 most Rutland County industry operated in the structures that it occupied in 1910.

COMMERCE AND TOURISM

As self-sufficient as the first settlers of Rutland County had to be, they engaged in limited trade for finished and vanity goods as soon as they could. Trade, involving tool sharpening, berries, and small durables, developed first with local Indians. Sarah Hoit recalled:

recollect Indians & squaws coming to house with birch boxes square shaped made from square piece bark & so close together that were water tight the invariable price of these however large or small was corn enough to fill them. moccasins wampum hedge hog beads and them very pretty . . .

Livestock, grain, and potash soon became mediums of exchange among settlers to pay for services such as grinding grain, sawing wood, and tool sharpening and repair.⁹⁸

After the Revolution, a financial and social crisis occurred as debts came due to settlers and the county court convened and lawyers converged to collect the debts. Many settlers had no means to pay their debts, let alone sheriff's and lawyer's fees and a tax levied to convene the court. Protest meetings were held in Wells in January, 1784, in Rutland in August, 1786, and probably in Middletown that September. At the October convening of the legislature in Rutland, protest petitions passed in town meetings in Castleton, Clarendon, Danby, Pawlet, Pittsford, Tinmouth,

and Wallingford were submitted; the legislature responded by requiring creditors to accept currency (rather than solely specie) and to extend terms of payment. Nonetheless, in November a large group of debtors, including former Green Mountain Boys, attempted to keep the Rutland County court from convening, but were suppressed by force of arms by county militia. At the next sitting of the Vermont legislature in March, 1787, an act making cattle, beef, pork, sheep, and grain legal tender for payment of debts was passed, effectively ending the crisis.⁹⁹

The focus of commerce (and a good deal of the social life) during the 1770s and 1780s was the local tavern, where travelers and residents exchanged goods, as well as news and views, over mugs of pungent rum concoctions or gin. In 1782, before extensive settlement in the northern towns, twenty-five taverns were recorded in Rutland County with three in Castleton, four in Clarendon, six in Pawlet, three in Poultney, two in Rutland, five in Tinmouth (then the county shire town) and two in Wallingford. Usually one room in a conventional story-and-a-half or two-story house located on a well-traveled road or near a gristmill (frequently not in a village), the taverns generally served imported potables during this period. This fact, together with patrons' general lack of cash, made the tavern-keeper the local merchant, who would keep accounts for liquor and other finished goods advanced, which would be payable in produce or specie at harvest time.¹⁰⁰

These tavern merchants, in turn, had accounts with other merchants in the region (usually located at significant transportation points or in a mill village) who had accounts with merchants in the more settled parts of Vermont or in Boston, Montreal, Albany, New Haven, Newport, or another significant trading city. Dr. Simeon Smith, for example, located near the end of the East Bay of Lake Champlain on the Whitehall to Vergennes post-route in West Haven, although not himself a tavern-keeper, supplied tavern-keepers in Benson, Fair Haven, Castleton, and Hubbardton. Trade depended upon the success and reputation of individuals, who extended credit upon their good name, and hoped their personal accounts due never exceeded their accessible accounts payable.¹⁰¹

Although during the settlement period, which lasted until 1810 in the Green Mountain areas, economic exchange was diffused throughout the countryside, increasingly after 1790 villages became the focus of commercial activity. As many county and state roads evolved from horse paths to maintained roads suitable for sustained, wheeled traffic carrying commercial loads in most weather, their intersections became desirable sites for commerce. Also desirable was a location on such a road next to a gristmill, because of the regular traffic it generated. The distribution of postal contracts beginning in the 1790s combined with the need for overland travel provided the revenues necessary to establish regular stage service over these roads. Villages along these routes, particularly if they were stage transfer points or milling centers, evolved into commercial centers where goods and produce were bought, sold, consigned for sale, credited or debited on account, and shipped to other markets. Merchants in these villages, due to their advantageous locations, soon began to supersede the tavernmerchants and the once independent regional merchants. Between 1800 and 1840 two develop-

ments in county transportation, turnpikes and the Champlain Canal, greatly accelerated this trend.¹⁰²

Although many roads remained under the jurisdiction of district road commissioners in the different towns, sufficient through-traffic in the county made the upgrading and maintenance of some routes an attractive business venture. The legislature issued charters for companies wishing to construct, maintain, and collect fees on such roads, called turnpikes after the wheel of turning pikes used to bar the road at some toll collection stations. The first turnpike chartered (1799) in the county was the Green Mountain Turnpike, which followed the heavily traveled route through the mountains in Mount Holly and Shrewsbury between Ludlow and Claremont. The Hubbardton Turnpike in 1802, the Poultney and Fair Haven turnpikes in 1805, and the Stockbridge and Woodstock turnpikes in 1808 followed. A turnpike planned in 1811 from Poultney east to intersect the Green Mountain Turnpike was never constructed, in part due to the opposition of residents in those towns in between. Although knowledgeable travelers could avoid many toll gates by traveling around them on local roads, called "shunpikes," turnpikes generally generated enough revenue to maintain straight, well-graded, "fast" roads that were a boon to farmers and regional commerce and communication. One indication of the success of these turnpikes was the response of tavern and innkeepers—Simeon Dickerman of Mount Holly had his tavern constructed about 1800 at a toll stop along the Green Mountain Turnpike; Chauncey Smith, who owned a Benson village tavern, had a new tavern constructed about 1810 along the Fair Haven Turnpike when it bypassed his village; after completion of the Rutland to Stockbridge turnpike, Royal Turner converted his home into a tavern in 1818.¹⁰³

State issuance of turnpike and other charters, often with exclusive rights, was one of the first steps taken to further economic development in Vermont. Before 1820 most charters were issued for educational institutions or public improvements, such as turnpikes and village aqueduct companies (Rutland, 1800; Pittsford, 1818). A state bank was also chartered in 1806 to issue and back a currency. As early as 1790, however, the legislature had lent support to a proposal, introduced by Matthew Lyon of Fair Haven, to encourage manufactures and trade by building a canal to connect the Hudson River to Lake Champlain.¹⁰⁴

When the Champlain Branch of the Erie Canal, as the Champlain Canal was officially known, was finally constructed in 1821–23, it greatly altered commodity economics in the region. With land transportation running up to ten times the cost of water transport, goods shipped by water could be transported farther and sold for less (and with greater profit) than comparable goods transported overland. Considerable market traffic in Rutland County that once traveled overland to Boston thus began to move to and from Benson's Landing on Lake Champlain and Whitehall and Comstock, New York on the canal; by 1835, the Poultney, Hubbardton, Fair Haven, and other western turnpikes in the county, faced with declining revenues, reverted to public roads.¹⁰⁵

Despite the canal, overland transport continued to be the heart of commerce within the county. Stage lines evolved into profitable, closely managed businesses, running on tight schedules and stopping only

at public houses that were often owned or operated by, or at the least paying a fee to, the owners of particular lines. Joel Beaman of West Poultney and Araunah Hyde of Castleton were two of the better known stage-line magnates in the county between 1820 and 1850. For attracting business, designated post offices were also prizes, and their location became a matter of dispute between villages in Poultney, Danby, Shrewsbury, and Rutland.¹⁰⁶

By virtue of stage lines, post offices, and local manufacturing a number of villages became the dominant commercial centers of the county between 1810 and 1850. Rutland village prospered as the seat of county government and the intersection of a number of stage lines to Boston, Montreal, Woodstock, Stockbridge, Bennington, and Whitehall, Salem, and Troy, New York (incidentally, it was also described as "the great mart or emporium of stolen horses" by a professional thief). Castleton village became a trade center by virtue of the stage lines, owned by A. Hyde, that were diverted from their otherwise logical course into the village. Brandon village, located on the major north-south Bennington-Rutland-Burlington stage route, became the center of the largest iron industry in the county. Wallingford and Danby Borough villages, also on the major north-south route, each profited from several mills and manufactories and the commerce of through traffic. Cuttingsville profited as the site of local milling and tanning and as a stop on the well-traveled Green Mountain Turnpike, which crossed the Mount Holly-Ludlow summit. West Poultney grew in importance with its location on the Albany-Granville-Middlebury-Burlington stage route and two iron foundries and local mills. Benson village in conjunction with Benson's Landing on Lake Champlain became the only notable participant in the lake trade.¹⁰⁷

Throughout this period, as the scattered tavern merchants of first settlement lost ground to the commerce of villages, the functions of tavern, inn, and store increasingly became housed in separate structures. Taverns remained most often a room in a house or an inn. Inns became almost exclusively for travelers and had two and more floors of rooms that guests often shared; after about 1820, one and two-story porches, called at the time "piazzas," with vaulted ceilings became popular amenities for travelers and effectively proclaimed the function of these structures. Stores, vying for prominence at and proximity to an intersection or stage stop, were usually small, two-story, gable-front structures, designed to fit on a small lot with limited road frontage. A shop with large front display windows took up the first floor, with living space relegated to the second floor, a rear wing, or even a separate home nearby. Barns at the rear or perhaps upper floors served as warehouses for goods, a hoist mounted on an extension of the ridgepole in the gable peak at front or rear providing a means for lifting heavy loads.¹⁰⁸

Cash, rather than commodities, also increasingly became the medium of local trade. Legislation licensing and restricting upland "hawkers and peddlers" was proposed as early as 1815. In subsequent years, merchants petitioned the legislature for stricter laws and enforcement, but some hill-town residents, notably in Sherburne and Pittsfield, petitioned for repeal because "we consider it a great benefit and convenience to us, that they exchange their goods at our doors, and often for that which we should cast

away were it not for them." Some of the first local financial institutions, which could provide the capital and insurance needed by expanded trade, also were formed, such as the Bank of Rutland in 1824, the Rutland and Addison Mutual Fire Insurance Company in 1838, and the Bank of Poultney in 1839.¹⁰⁹

As early as the 1820s, Rutland County merchants and manufacturers had envisioned canals and railroads running through the county to connect it with distant markets. Although the technology may have been uncertain, the major obstacle appeared to be the immense amount of capital needed to construct the lines. Once again interested parties had recourse to the legislature, requesting charters for a "corporation" to raise and pool capital in joint ownership. Although described by opponents as one of "the worst evils," these corporations, after successive rechartering, finally succeeded in raising the capital to build railroads through Rutland County in 1849-52.¹¹⁰

The Rutland and Burlington Railroad, winning a race with the Central Vermont Railroad to connect Bellows Falls (and hence Boston) with Burlington (and then Montreal), was completed in 1849 with 119.54 miles of track at a cost of \$4,343,441. The Rutland and Bennington Railroad was completed south to the marble quarries of Danby in 1850 and on to Bennington by 1852 with 59.5 miles of track and a total cost of \$1,083,500. The Rutland and Washington Railroad (44.73 miles; \$1,771,683) won the race to connect Castleton with Rutland and Salem, New York, but had to permit through traffic from the Rutland and Whitehall (8.39 miles; \$225,700) along its line to Castleton at going rates; both lines began regular operations in 1852.

Although the railroads ushered in a new era in county and Vermont history, they themselves fulfilled some of the dire predictions of their opponents by going through a decade and more of instability (all went through bankruptcy, recapitalization, and/or reorganization), basically because they were profitable to build but not to operate, due to little intrastate traffic and insufficient transstate traffic to support competing lines. Nonetheless, they set the stage for a transformation of the economy from one based essentially on agricultural wealth to one based on commercial and industrial wealth. The reorientation was perhaps nowhere more clearly expressed than in land values; between 1846 and 1852 land near the Rutland depot was said to rise in value from "\$60/acre to \$2,500-\$3,000/acre."¹¹¹

As agriculture took a back seat to manufacturing, county commerce underwent an attendant transformation. Soon after construction of the railroad there was an immense increase in the scale and the number of institutions of county commerce. Tailors, shoemakers, chairmakers, and other small manufacturers were replaced by clothing, boot and shoe, and furniture merchants selling mass-produced goods shipped by rail. Between 1846 and 1856, the number of merchants in Rutland rose from twelve to twenty-six; in Castleton the number rose from eight to 20. In towns that had competing commercial centers, the one through which the railroad was constructed soon outdistanced its rival—in 1846 there were four merchants each in East and West Poultney; in 1856 there were one in East Poultney and eight in West Poultney.¹¹²

As commerce expanded, many new businesses became viable. Shipping itself became a service

provided by an agent to merchants. The telegraph, which followed the rail lines and by 1852 connected Rutland and Castleton with Troy, Boston, and Montreal, facilitated rapid shipping (and train scheduling) and became its own specialty. Land sales and construction of housing in the railroad villages gave rise to the real estate profession and lumberyard/construction industry. The increase in commercial activity was accompanied by an attendant increase in commercial disputes and the wages and number of attorneys. The insuring of commerce and the wealth it brought to individuals also became a full-time business for some. The expanding requirements of merchants, manufacturers, builders, and other businessmen for capital and other financial services led to the establishment of a number of banks in the primary railroad villages; between 1848 and 1856 two banks in Brandon, two in Castleton, one in Danby, and one in Rutland had been chartered and the original banks of Poultney and Rutland reorganized and expanded.¹¹³

Just as commerce in the previous half-century had moved from individual farms to the villages, the railroad and its effects led to the concentration of commerce in one area in each village, usually not far from the railroad. Within two or three decades, Center Street in Brandon, Main Street in Fair Haven and Poultney, Merchants Row and Center Street in Rutland, and Marble Avenue in West Rutland all evolved from groups of freestanding, discrete wooden stores and offices (usually destroyed by fires) into rows of multi-story, brick and stone commercial blocks, often with shared walls, with stores on the first floors, and professional offices on the second and third. Commercial gas lighting utilities were organized to serve these areas and the nearby homes of the wealthy in the villages of Rutland (in 1858) Brandon (1861), and Fair Haven (1872).

The recession of 1857-59 was the first shock to county commerce in the railroad age; in 1857, among other setbacks, the Western Vermont Railroad went bankrupt, the Danby Bank folded, never to reopen, and the Castleton Bank was reorganized. Despite the national reorganization of banking and manipulations of currency during and after the Civil War, commerce generally expanded during the 1860s; by 1870 one bank in Fair Haven and two more in Rutland had been started. The depression that began in 1873, however, was even more disruptive than that of the late 1850s; the slate and marble industries came to a virtual standstill, as did the construction trade, and the Poultney Bank closed its doors from 1879 to 1882. Although the valuation of county real estate remained at about nine million dollars between 1870 and 1880, the valuation of personal property dropped from \$4,010,951 to \$2,653,072.¹¹⁴

The period from 1880 to 1910, despite the major depression of 1893-96, witnessed an almost constant expansion of commerce in the major urban villages. Underlying this expansion was a dramatic increase (however unevenly distributed) in the personal wealth of county residents; between 1880 and 1890 the assessed value of personal property almost tripled to \$7,371,462 (per capita from \$63.43 to \$162.38), and the value of real estate almost doubled to \$17,616,233. An increasing proportion of this wealth, not surprisingly, was concentrated in Rutland City, Brandon, and the slate and marble towns (although on a per capita basis, the gains were merely achievement of

parity with the wealth of prosperous rural towns). Personal estate in Brandon more than doubled. In Rutland (including Proctor, Rutland City, and West Rutland), Fair Haven, Poultney, and Wells it tripled, and in Pawlet, where some of the new slate quarries were opened, personal estate quadrupled. In 1890, Rutland City and Rutland town accounted for 34 percent of assessed personal property, Brandon alone counted for 13 percent, and the other above mentioned towns accounted for 14 percent, all together accounting for 61 percent of county assessed personal wealth. Personal property valuations also rose dramatically in the towns that began clear-cutting their forests during this period; assessed values nearly tripled in Pittsfield and Mendon, quadrupled in Chittenden, and increased over six times in Sherburne, although together these towns accounted for less than 2% of the value of county personal property in 1890.

This increase in the wealth of county residents provided a sizable basis for growth in the local sales and service industries. Quite a number of savings banks and trust companies were founded between 1880 and 1910 to cater to the financial needs of a wealthier county populace; three new banks were organized in Rutland, two in Brandon, and one each in Danby, Fair Haven, Poultney, Proctor, and West Rutland. Between 1879 and 1891, the number of merchant listings doubled in most of the major urban villages; Fair Haven listings rose from 22 to 44, and Rutland City listings went from 122 to 257. Food markets and luxury items spearheaded the increase; in Rutland City between 1880 and 1890 the numbers rose for groceries from twenty-three to thirty-six, meat markets eleven to nineteen, music stores two to four, photographers three to six, piano dealers two to eight, jewelers four to nine, and insurance agents eleven to eighteen.¹¹⁵

As in manufacturing, Rutland City established its preeminence in commercial services during this period. In 1885, the same year the first electricity was generated in the city, a horse trolley line began operating between downtown Rutland and Center Rutland. In 1894 it was electrified, then in 1904 expanded to West Rutland, Lake Bomoseen and Fair Haven and in 1911 to Poultney, making it the largest interurban railway in Vermont. As the focal point for this trolley system, the streets surrounding the intersection of Merchants Row and Center Street in Rutland City exhibited an impressive collection of hotels, commercial blocks, and bank buildings. Whereas three story brick structures had been the norm prior to 1870, between 1880 and 1900 most new commercial blocks were four stories; after 1900 the five story Mead (1906) and New Gryphon (1914) buildings indicated the upward trend of downtown Rutland.¹¹⁶

Although with the trolley Rutland City by 1910 began attracting shoppers from as far away as Fair Haven and Poultney, business in the smaller centers remained strong enough through most of this period to warrant reconstruction of multi-story commercial blocks after major fires in the village centers of Brandon in 1889, Fair Haven in 1894, West Rutland in 1904, and Poultney in 1909. Four story commercial blocks were constructed in Fair Haven and Poultney villages. By 1900 several electric and telephone companies had begun serving these urban villages.¹¹⁷

As technological innovation, industrialization, and regimented work schedules led to both the time and

need for a defined period of leisure known as a vacation, tourism became an important component of the county service industry in the last half of the 19th century. Before that time, extended leisure activity was primarily thought of as a "cure;" thus the popularity of the Clarendon Mineral Springs resort, the most successful county destination resort of the antebellum period, where individuals were "cured" of real and imagined ailments through drinking and bathing in mineral waters. The success of this sort of resort led to the construction after the Civil War of a new hotel at Clarendon Springs and of similarly oriented hotels in Sudbury (Hyde Manor; 1865) and Middletown Springs (Montvert Hotel; 1869–71).¹¹⁸

After the Civil War, however, the occasion for leisure became less a matter of a "cure" and more a matter of recreation, and these resorts faced a declining clientele. The Clarendon House at Clarendon Springs, which had averaged nineteen guests per day in 1840, averaged only nine guests per day by 1880, and after a prolonged twilight the resort closed in 1898. The Sudbury and Middletown Springs resorts adapted to the new conditions by constructing bowling alleys and game rooms and by providing carriage trips and access on the nearest lake for boating activity, and thereby survived into the 20th century.¹¹⁹

Given the changing tastes in leisure activity, the Taconic lake region, with its abundant water resources for boating and pleasant picnicing, became the focus of a boom in recreational development from the 1880s on. The St. Catherine Hotel in Wells, built shortly after the Civil War with a bowling alley and extensive stables, was probably the first of the recreational lakeside resorts in the county, but hotels were also built on Lake Bomoseen in 1868, 1874, and 1876. Then between 1880 and 1890 at least three more lakeside hotels and a park were constructed on Lake Bomoseen and at least another resort hotel and park on Lake St. Catherine. Like the mineral spring resorts, the hotels by and large depended on out-of-state clients, but recreational and entertainment facilities of the resorts and the parks, with their dance pavilions, were also patronized by residents of the locality and region, many of whom had or were visiting summer homes, which were beginning to be constructed along the lakeshores. Notably, the big lake resort towns, Castleton, Poultney, and Wells, were the most consistent, after Rutland City, in voting for local licensing of liquor sales after 1904.¹²⁰

Summer homes, called summer camps in Vermont, provided a casual, family-oriented alternative to the resorts for a summer vacation. Most often modest 1–2 story, gable-roofed structures with a front porch facing the lake and without running water, gas, or electricity, camps became relatively affordable for the increasing number of middle-class families in the urban areas and larger villages of the region. Often a family and its circle of friends would establish a lakeside colony, which would expand over the years. Norman Burdick of Albany, New York, created a picnic park on the northwest shore of Lake St. Catherine and constructed two camps for his family in the 1880s, two of his children and some of their friends erected camps nearby in the 1890s, and in the 1920s a third generation literally split one camp and rebuilt another.¹²¹

The resorts, lakeside parks, and summer camps of the latter 19th century provided a number of eco-

nomic benefits to the region. Whereas rail passenger traffic had heretofore depended largely on through traffic and commercial travelers, local and out-of-state leisure travelers offered an important source of revenue for railroads, one they pursued avidly with some of the first Vermont promotional literature. These travelers often stayed in the larger villages before making their way to the resorts or camps, and this clientele led to the expansion and reconstruction of many commercial hotels. In Brandon village, for example, the 4 story Brandon Inn in 1892 took the place of a much smaller inn to provide lodging for travelers to Lake Dunmore (in the neighboring towns of Leicester and Salisbury) and Lake Hortonia. And, of course, the money spent on local wages, products, and services was most welcome. Many hotels advertised their use of fresh local products, and a number owned and operated their own farms (particularly in response to concerns related to bovine tuberculosis). Finally the addition of resorts and camps to the taxable Grand Lists of towns was welcome, particularly as it offset tax increases that otherwise would have resulted from population declines; development on Lake Bomoseen no doubt helped Castleton where the population declined from 3,243 in 1870 to 1,885 in 1910.¹²²

Hoping to expand the tourist trade beyond resort areas, the State itself began to promote the Vermont countryside as a tourist attraction in the 1890s, and abandoned farmsteads were advertised as potential summer homes for affluent out-of-staters. In many of the larger, non-industrial towns a few wealthy individuals, often as "gentleman farmers" or returning native sons, took up seasonal residence and became important patrons for local improvement efforts (e.g. Henry Watson and Albert Farr in Brandon, Gilbert Hart in Wallingford, and Henry Copeland in Middletown). This idea was further promoted beginning in 1901 through promulgation of "Old Home Week," the week in August that includes Bennington Battle Day, which was declared a state holiday. During this week native sons from throughout the country were to return to their home towns to renew acquaintances (and consider investing in a seasonal home).¹²³

Although out-of-staters were the object of much promotion it was, in fact, primarily county residents who took advantage of the opportunity for lakeside recreation. The construction in 1904 by the Rutland Railway, Light and Power Company of an electric railway line connecting Bomoseen Park and nearby resorts with the urban centers of Rutland City, West Rutland, and Fair Haven offered lake access to a greater spectrum of the population and further increased the popularity of camps. By 1914 there were seven resorts, two private clubs, and almost one hundred camps lining the shores of Lake Bomoseen. Of these camps seventy-five were owned by nearby county residents, including forty-two from Rutland City and twenty-one from Fair Haven, and twenty-two were owned by New York and New Jersey residents, including ten from New York City. In accord with earlier trends, individuals from the same area, such as the three residents of Tenafly, New Jersey, and the five residents of Troy, New York, had camps that were clustered together. Although without a direct rail connection (the electric railway was extended as far as Poultney village in 1911), similar camp development progressed on Lake St. Catherine and Lake Hortonia north of Bomoseen.¹²⁴

Between 1915 and 1940 Rutland County commerce largely marched to the tune of the automobile, Prohibition, the arrival of chain stores, and the general boom and bust of consumer credit of the 1920s and 1930s, as well as the tourist trade. Although the first known automobile in the county drove away from a railroad freight car in 1899 in Rutland, the ownership of automobiles only began affecting the nature of county commerce after about 1910, as mass production and lower prices made autos available to a wider range of persons. The progress of county auto ownership can in part be traced by the proliferation of businesses selling and servicing the new contraptions; in 1909 there were five auto dealers-repairers in Rutland City, two in Fair Haven, one in Brandon, and none in Poultney and Proctor; in 1914 there were eight in Rutland, four in Fair Haven, two in Poultney, one in Brandon, and none in Proctor; and in 1925 there were twenty-two in Rutland, four in Fair Haven, three each in Brandon and Poultney, and one in Proctor. Although the first auto garages were most often converted liveries, dealerships eventually emigrated to major through streets, where they were housed in 1-2 story, brick or concrete (for fire safety) structures with nearly ground to ceiling front display windows (for the showroom floor) and a drive-in bay or two to one side or at a lower rear elevation.

During the 1920s, the sale of gasoline and minor servicing of autos became a business in its own right, separate from dealerships; by 1930, forty-six service stations were listed in Rutland City alone. These stations most often consisted of a set of pumps with a boldly decorated office structure a little more than the width of an auto behind, sometimes with a side service bay and/or connected to the pump island by a protruding roof. Faced with the proliferation of automobiles (and hence declining revenues), the Rutland trolley system ceased operations in 1924, as did many liveries, ferries, and carriage shops.¹²⁵

National prohibition of the manufacture and sale of alcohol via the Eighteenth Amendment took effect in January 1920. For the most part, Prohibition encouraged the illegal manufacture, importation, and sale of liquor in homes, warehouses, barns, and camps. Perhaps most prevalent in the urban villages and businesses that catered to the tourist trade, connivance with bootleggers included average citizens as well as Gov. Percival Clement, who is reported to have kept his bond bourbon under the porch at the Sisters of St. Mary's Convent. Prohibition also placed new emphasis on the business of restaurants and soda shops. Three saloons were listed in Rutland City in 1919; in 1920 they became restaurants and operated as such throughout the decade.¹²⁶

Downtown Rutland City became even more the focal point of regional retailing, as the auto made it readily accessible from the remoter portions of the county. Whereas new commercial construction had largely ceased in the industrial villages before the First World War, the commercial center of Rutland City during the 1920s continued to expand outward, along upper Merchants Row, West, and State streets, and upward, in the form of the eight story Service Building (1929-30). The first "skyscraper" in Vermont, complete with a micro-leveling elevator and airplane beacon on top, the Service Building used new structural steel construction technology, which relieved exterior walls of the load-bearing function. The new M. H. Fishman Variety Store, Mont-

gomery Ward, and First National Store buildings downtown used similar technology to create nearly all-glass first floors for display purposes. Such chain stores began their erosion of the tradition of locally owned retailing during this period; by 1929 national chain stores accounted for 5.7 percent of the retail outlets in the county, while garnering over 9 percent of county retail sales.¹²⁷

Recreational development became an increasingly important part of the commercial economy of many towns during these decades. Prohibition placed renewed emphasis on dining and dancing, which kept business brisk at the lakeside resorts and parks; at least one new lakeside inn was constructed in Poultney and a dance pavilion was constructed on Chipman Lake in Tinmouth as camp development began there. Although the interurban electric railway ceased operations in 1924, the automobile, in fact, made more county lakes and ponds accessible for summer home and children's camp development. The State also increased its publicity efforts on behalf of the tourist trade, beginning after 1910 to publish directories of accommodations and children's camps, listings of available seasonal homes, and brochures on recreational attractions.¹²⁸

Summer homes of all sizes were constructed during the 1920s on bodies of water throughout the county, although some built for wealthier families began to look more like suburban homes than camps. Perhaps the most distinguishing feature of camps of this period is their matching garages. In Castleton the Town subdivided the former poor farm property on Bomoseen north of Crystal Beach into small lots, which sold quickly to county residents as sites for modest camps. In Poultney and Wells, the southwest side of Lake St. Catharine, which had been the area of the lake most inaccessible to rail transportation, soon became lined with camps large and small, many owned by out-of-state residents. In Wallingford the American Fork and Hoe Company, recognizing a good opportunity, built a number of camps, for lease and sale, on property it owned on nearby Elfin Lake. (In Wallingford village it greatly expanded an inn for visitors and remodeled an 1848 stone shop into a roadside tearoom.) In Sudbury more camps were constructed on Lake Hortonia and some small camps began to appear on Burr Pond. Towns generally welcomed this continued development; in Poultney alone in 1928 sixty summer residents paid \$150,000 in property taxes.¹²⁹

Children's organized-recreation camps, too, proliferated during this period and provided many of the same benefits to their host towns as summer homes did. Usually a collection of rustic buildings, including bunkhouses, an office, a camp store, mess hall, recreation hall, and equipment sheds, grouped above or around baseball/recreation fields, these camps were almost always located on or near a pond or lake to ensure the availability of water sports. By 1930 boys' and girls' camps had been started on Lake Bomoseen and Lake St. Catherine, on Lake Hortonia and Echo Lake in Hubbardton, near Burr Pond in Pittsford, on Sunrise Lake in Benson, as well as in Brandon, Shrewsbury, and Wallingford. Most notable were Camp Arrowhead in Poultney with 125 campers, and Camp Twin Lake in Hubbardton (a Jewish affiliated camp) with 150 campers. Like summer homes, camps provided rural areas with new taxable property, seasonal employment, and a

modest boost to local business; in Hubbardton almost one-third of town revenue came from taxes on the camps.¹³⁰

Automobile touring or "happy motoring" also became something of a recreational activity from 1915 on. Mortimer Proctor published his "Green Mountain Tour" driving guide to Rutland County and all of Vermont just before the First World War. In the early 1920s Rutland businessmen convinced the City to open a municipal tourist camp for motor travelers south of the Rutland Fairgrounds just off the main north-south county highway (later U.S. Route 7). The taste for car camping, however, soon gave way in the later 1920s to a taste for roadside cabins, such as were constructed along the new (after 1930) heavily traveled, hard-surfaced State highways in the vicinity of Rutland City and near resort and camp areas (such as Brandon, Castleton, and Hubbardton). Roadside restaurants and vegetable and maple syrup stands also appeared.¹³¹

With the onset of the depression after 1929, county commerce contracted. Several financial institutions went under—the Rutland Cooperative Savings and Loan, the (Rutland) State Trust Company, and the West Rutland Trust Company. In Rutland City the number of merchants declined overall; e.g. the number of auto dealerships declined from twenty-two in 1928 to fifteen in 1933. The one or two general merchants in most small towns remained in business, but in some towns that had several merchants in 1928, such as Benson, Castleton, Chittenden, Danby, and Wells, one or more merchants had closed their doors by 1935. Restaurants and specialty shops, however, actually increased during the depression, as many persons tried to make a living out of their kitchens or barns; the number of restaurants in Rutland City increased from nine in 1928 to fifteen in 1935, and antique shops blossomed in such places as Hubbardton, Mount Holly, and Wells.¹³²

In the tourist trade proper, the depression had a similar effect. Taking in boarders had always been a way for families to supplement their incomes, and an increasing number in rural areas near some recreational attraction advertised their rooms for tourists. In an effort to help them do it "right," in April 1930 the Agricultural Extension Service of Vermont, together with the state and local chambers of commerce and the State Publicity Bureau, held a conference in Rutland City on management of the tourist trade, including such talks as "How to Attract and Hold the Tourist" and "Supplying the Tourist with Home Grown Fruit and Vegetables." Between 1928 and 1934, the number of listings for Rutland County in the State-published "Where to Stop When in Vermont" rose from 74 to 104; among the larger increases, the number of listings rose in Castleton from sixteen to twenty-five and in Wallingford from six to eleven.¹³³

A new recreational service industry also developed in the county during the depression. Although by 1930 the summer recreation industry was well established, winter recreation, in the form of skiing, was still in its infancy. The sport had gained a number of adherents during the 1920s, and by 1930 ski clubs had been organized in Brandon, Pittsford, and Rutland. In 1935 an association of Rutland businessmen was formed to promote establishing a ski area on Shrewsbury Peak in the State Forest in Shrewsbury. Their efforts met with success when the Civilian Con-

servation Corps constructed an access road, ski trails, and a warming hut on the south side of the peak in 1935-36. (The C.C.C. also did work on infrastructure and summer recreation facilities in Danby-Mt. Tabor, Mendon, and Sherburne.) But the relative remoteness of the area soon led to its abandonment. At the same time, however, Bradford and Janet Mead moved to Mendon and enlisted the support of Mortimer Proctor (who had donated the State Forest land in Shrewsbury and whose family controlled much of the high mountain land in the Chittenden-Mendon-Sherburne area) for establishing a ski area on the north side of Pico Peak. The Pico Peak Ski Area opened in 1937 with a rope tow, and in 1940 introduced the first "T-bar" lift in the United States.¹²⁴

CONCLUSION

Given the particulars of the demographic and economic development of Rutland County, a number of general statements can be made about county history relative to Vermont and U.S. history. In the early settlement and Revolutionary period, immigration to the county was most similar to immigration to Bennington County and somewhat different, due to New York settlers, from the immigration to the areas of Vermont east of the Green Mountains during the same time. Agricultural settlement and initial economic development in the county, however, proceeded much as had and would in western and northern New England and northern New York State. The county houses, farms, and taverns dating from this period reflect these cultural antecedents in their New England forms, framing, and spatial arrangements, together with the occasional presence of some Hudson River Valley architectural elements.

During the years from 1785 to 1820, the county continued to follow a well-trodden path of development. Immigration to the county became more typical of the general immigration to Vermont during these years. Potash and wheat cultivation, staples of back-country development in the Mid-Atlantic and New England regions throughout the 18th century, provided the wherewithal to establish a prosperous agrarian society with small-scale crafts and water-powered manufactures. The construction of turnpikes and the development of commercial networks centered in villages occurred in the county much as it did throughout New England during the period. The development (and subsequent decline) of the county iron industry (shared with Addison County), although quite distinctive for Vermont, paralleled and was related to a similar growth cycle in the iron industries of western Massachusetts and Connecticut and along Lake Champlain in New York during the first half of the 19th century. The attainment of effective full agricultural settlement by about 1820, followed by net out-migration in rural areas, was also a stage in the development of agricultural settlements reached by many rural New England towns before and many Vermont and northern New York towns after Rutland County. The houses, farms, and small villages continued to refer nostalgically to their parent New England communities for inspiration; most village greens in the county were first established in these years.

Between 1820 and 1850, the county took a leading regional role (together with Addison County) in "the wool-growing craze," at least in terms of the number

of sheep raised. Beyond the sheepish generalities of this period, though, it is evident that some farmers, mostly in valley towns, specialized in "wool-growing," while others, generally in upland areas, specialized in raising root crops or tending cattle for dairy and beef. (Whether this type of specialization is consistent in other similar environments in Vermont and northern New England awaits analysis.) With specialization, farmers became increasingly involved in a cash economy as small (by eastern New England standards) commercial and mill villages developed at key county stage intersections and waterpowers. The county, together with the rest of western Vermont, shared in the maximum impact of the Champlain and Erie canals on the state economy. By connecting both Vermont and the Great Lakes to the New York market, the canals lent impetus to the abandonment of wheat cultivation in favor of the new agricultural specialties, realigned much county commerce, and allowed early development of the marble industry. (In contrast, east of the Green Mountains, significant developments in the granite industry awaited the railroad.) Relatively little is known about how the beginnings of agricultural specialization and participation in a cash economy affected the specific spatial and architectural elements of county farms during this period; as stage and mill villages evolved distinctive commercial functions they began using commercial and domestic building forms distinct from the surrounding countryside.

The construction of railroads through the county accelerated the specialization within and commercialization of regional agriculture, much as railroads did throughout the northern United States east of the Mississippi. In a near reversal of the wool-growing era, between 1850 and 1900 farmers in valley towns (with good rail access) tended to specialize in dairying and stock breeding, while sheep raising was more likely in upland areas of the county; despite these trends, however, significant diversity of agricultural pursuits within and among farms remained. Due to better access to metropolitan markets, as well as local demand, Rutland County dairying moved from cheese to butter to fluid milk sales earlier than more northerly portions of Vermont. Farms took on a new appearance as many specialized structures, including New England bank barns, were constructed and in a conscious manner connected or rearranged according to function.

Railroads, together with steam-power technology, between 1850 and 1910 spurred the rapid and profitable exploitation of the stone and wood resources of the county, much as they did throughout Vermont, New Hampshire, and the rest of the nation. In Rutland County these industries, together with related manufactures, came to dominate the local economy and replaced agriculture as the primary source of wealth. They also encouraged Irish, Welsh, and French-Canadian, and then Swedish and Italian immigration to county industrial villages, which reached a peak in 1910 when almost 17 percent of the county population was foreign-born and another 25 percent were natives born of at least one foreign parent. In the last two decades of the 19th century, Rutland became the preeminent industrial county in Vermont, in 1900 employing 5,598 wage-earners in manufacturing, almost 50 percent more than its nearest county rival. Although highly significant for Vermont, within the context of devel-

opment in the eastern United States the industrialization and urbanization of Rutland County was fairly typical of development associated with extractive industries in formerly rural areas far from significant water transportation.

The marble and slate industries employed well over half of the county work force by 1890 and purchased the bulk of county founded goods and rail service. In consolidating the Vermont marble industry between 1880 and 1911, Redfield Proctor used many of the classic techniques that John D. Rockefeller did to establish dominance of his Standard Oil Company, including railroad manipulation (and eventually construction of his own line), a marketing pool, acquisition of competitors, and vertical integration. In contrast, the slate industry between 1850 and 1910 flourished as a large number of independent concerns, ranging in scale from half a dozen to several hundred employees; a marketing pool formed in 1887 controlled only about half of total production. Labor strikes occurred in the marble industry as early as 1859, but did not achieve any measurable successes once the industry was consolidated by Proctor. Labor strikes in the slate industry apparently did not occur until after the 1870s depression, and only achieved significant impact in a 1907 strike, which became national in scope. Company-owned workers housing (often used as leverage during strikes) developed in both the marble and slate industries, although after 1875 it remained the norm only in the marble industry.

Wood products and other manufactures were also significant components of the county economy during this period. Between 1865 and 1910, a variety of lumber and charcoal companies clear-cut tens of thousands of acres in the Green Mountain areas of the county; in 1880 lumbering and wood products manufacturing comprised almost one-fifth of the county manufacturing work force. Foundry work related to the railroad and the stone industries, grew out of the older county ironworks, as did the single largest county manufacturer, the Howe Scale Company, which employed almost half of the Rutland City work force in 1909. In 1899 Rutland City itself accounted for about one quarter of both county employment and value of manufactured goods, and ranked second (after Burlington) in the state for its employment and manufactures. Apart from temporary lumber camps, almost none of these manufacturers constructed worker housing, and many of their employees assumably acquired their own homes, benefitting from the general rise in wages and drop in housing costs of the period. By the end of the period in Rutland City and Proctor distinct socio-economic and ethnic neighborhoods had evolved.

Commerce for the most part expanded throughout the steam age in the county industrial villages, as it did in other areas of Vermont with significant manufactures. County per capita income in farm communities remained high overall, but the most notable gains during the period were made in the industrial villages with a commercial center and manufacturing that went beyond stone products. Many small-scale manufactures were replaced by merchants selling mass-produced goods, and financial, shipping, communication, and personal services and professions multiplied. The largest, most traveled electric street railway in Vermont, which in 1904 stretched from Rutland City to Fair Haven, and in

1911 to Poultney, connected most of the industrial villages and helped establish the city as the major county retail center. At the same time, a sizable summer recreation industry, consisting of resort hotels and summer homes, became established in the Taconic lake region. Electricity, telephones, and automobiles were all well established throughout most of the county by 1915. As fires destroyed older structures, first three and then four (and in Rutland City, then five) story brick commercial blocks were constructed in rows in the commercial centers of the industrial villages, and similarly scaled resort hotels, as well as hundreds of modest summer cottages, were built along the shores of Lake Bomoseen and Lake St. Catherine.

In the 20th century, Rutland County industrialization and urbanization reached its peak before the First World War; thereafter the county stone and wood products industries went into decline, removing the underpinnings of related manufactures and commerce in most of the industrial villages. Rutland City emerged as the leader of county manufacturing, providing over a third of industrial employment and near one half of the value of county manufactures. Agriculture became almost synonymous with dairy-ing, as increased government involvement in milk pricing and marketing made it the most profitable agricultural specialty. Most other specialties and diversified practices were abandoned, the number of farms and acres in farms declining and their average size increasing.

The mobility afforded by the auto put the commercial center of Rutland City within reach of even more of the county populace, drove the electric trolley out of business by 1924, and brought the summer recreation industry, including summer camps for children, to the more remote lakes and ponds of the county. Auto-oriented and tourist-oriented sales and service businesses accounted for most new county commercial ventures during the 1920s and 1930s, a trend encouraged by both Prohibition and the Great Depression. The eight-story "skyscraper" Service Building embodied the commercial peak of Rutland City, as automobile showrooms and service stations began to appear on the main thoroughfares of most every village in the county. Neighborhoods of "Colonial" mansions and modest bungalows expanded the boundaries of Rutland City and Proctor village, and summer cottages and children's camps began crowding the shore lines of almost all county lakes and ponds, while in the surrounding countryside gambrel-roofed dairy barns indicated the prosperity of many farms.

The depression accelerated the decline of the stone industries, leading to a bitter, sustained strike against Vermont Marble Company, and ended the commercial expansion in Rutland City. The Rutland Railroad also experienced labor difficulties and reorganized to avoid bankruptcy in 1938. The major impact of Federal relief programs, other than for dairy pricing, came in the form of local Civilian Conservation Corps camps and operations in State and National forests and parks. Besides upgrading summer recreation facilities, the C.C.C. created the first downhill ski area in the county in Shrewsbury; then one of the first successful commercial ski operations in Vermont was started on Pico Peak. Since the Second World War the ski industry, limited stone work, retailing, summer recreation, and manufac-

tures in the Rutland Town area have provided the economic sustenance of the county.

In outlining the predominant demographic and economic activity in Rutland County between 1760 and 1940, and something of the buildings that accompanied that activity, the attempt has been to provide a broad basis for understanding both the typicality and uniqueness of much of the historic architecture of the county. Of course residents did much more than propagate and emigrate, work on farms and in quarries and factories, trade for gain, shop, and serve those on holiday, incidentally building a plethora of houses, barns, mills, stores, and camps. They also worshipped and built churches. They politicized and litigated and built town halls and courthouses. They built schools and sent their children to them; they built social halls and attended meetings. They paraded, celebrated, danced, and sang, and created greens, fairgrounds, music halls, pavilions, and other places to play. Although beyond the scope of this introduction, these activities and structures form another important realm of Rutland County heritage. I hope that this exposition may in part provide a basis for further work to enrich our understanding of their importance and serve as an aid to those who will continue the work of writing Vermont history and making the case for preserving our architectural, landscape, and archeological heritage.

Curtis B. Johnson

NOTES

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- Joslin Joseph Joslin, Barnes Frisbie, and Frederick Ruggles, *A History of the Town of Poultney, Vermont, From Its Settlement to the Year 1875* (Poultney, Vt.: Journal Printing, 1875).
- MsVHS Manuscript collection of the Vermont Historical Society, Montpelier, Vermont.
- MsVTSP Manuscript Vermont State Papers, Secretary of State's Office, Montpelier, Vermont.
- NRHP National Register of Historic Places nominations, typescripts on file at the Vermont Division for Historic Preservation, Montpelier, Vermont.
- Rutland Directory *The Rutland Directory*, Volumes for years 1867-1910 (Rutland, Vt.: Tuttle Co.), Volumes for years 1911-1940 (Springfield, Mass: H. A. Manning).
- Smith and Rann H. P. Smith and W. S. Rann, eds. *History of Rutland County, Vermont* (Syracuse, N.Y.: D. Mason & Co., 1886).
- U.S. Census United States Census, published statistical abstracts for years indicated.
- VHSSS Vermont Historic Sites and Structures Survey, manuscript at the Vermont Division for Historic Preservation, Montpelier, Vermont.
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 7. See citations in note 2 above and Smith and Rann, 20, 555; Smith and Rann, 304; John Moody, personal correspondence, May 23, 1987.
 8. Smith and Rann, 308, 1015; Henry Hall, "Sarah Hoit" in "Biographical Notes" Henry Hall Papers, unpage, MsVHS; Smith and Rann, 40; Ray W. Pettengill, Trans., *Letters From America 1776-1779, Being Letters of Brunswick, Hessian, and Waldeck Officers with the British Armies During the Revolution* (Cambridge: Riverside Press, 1924), 81.
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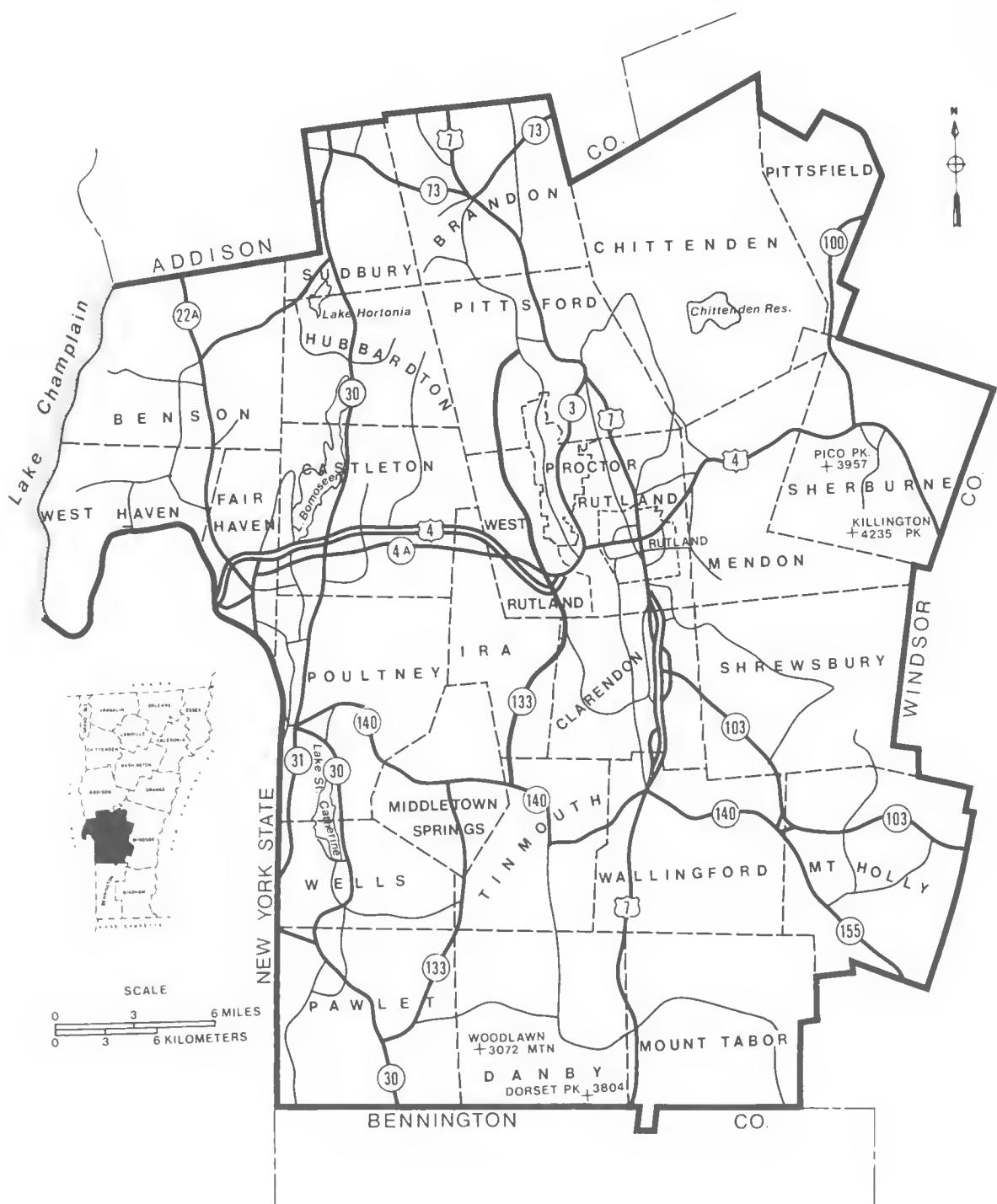
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34 RUTLAND COUNTY MAP



ABOUT THE TOWN HISTORIES

These histories, arranged in alphabetical order by town, use historic architecture to tell the developmental history of each town in the county from the first years of white settlement to World War II. Structures referred to in the texts that are listed in the State Register of Historic Places are identified by a number in parentheses that corresponds to the Register listings and town, village area, and historic district maps immediately following each town history. In Rutland City most Register sites are noted by street address (see Maps below). Architectural terms are defined in the *Guide to Vermont Architecture* at the end of the book.

Sources used in the preparation of the town histories, which include the Vermont State Historic Sites and Structures Survey and other primary and secondary sources, are not footnoted but are listed in the bibliography at the end of the book.

Most of the photographs in the town histories are contemporary to show the historic structures on the State Register as they stand today. They include views of architecturally or historically outstanding structures as well as those that are more typical or characteristic of each town. In the caption for each photo or group of photos only the structure or structures shown are identified by map numbers or, as is often the case in Rutland City, by street address.

MAPS

Each individual site, complex unit, and all sites in historic districts on the State Register of Historic Places are located and numbered on the town maps and, where applicable, village area and historic district maps. They are found in the list section at the end of each town text. All maps and map numbers are oriented north. Numbering starts in the upper left-hand corner and proceeds sequentially from left to right, top to bottom, or clockwise around the map. For those towns in which further surveying was done after the initial map numbering was completed, there may be scattered map numbers throughout the town that are out of sequence. On the town maps the individual State Register sites and complexes are located and numbered, village areas with concentrations of sites are outlined and keyed to detail maps immediately following the town map, and historic districts are outlined and labeled with a capital letter. Detail maps of each historic district are found with the historic district lists at the end of the lists for individual sites and complexes. Although an attempt has been made to indicate the general size and shape of each structure in a historic district, the shapes should not be taken as accurate representations of these structures.

For Rutland City, where individual sites are listed not by map number but by street address, there is a street map, on which complexes are also located and numbered, and two historic district maps.

NUMBERING

In numbering, each individual site and complex unit is assigned a map number. Each structure within the complex is in addition assigned a letter. Each

Individual site

6 House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, leaded glass window.
Related barn.

Complex

2 (Farm)
a. House, c.1843
Greek Revival style, sidehall plan, 2½ stories.

Structures

in complex

Features: full entablature, paneled corner pilasters, sidelights, entry entablature, transom, entry pilasters.
b. Barn, c.1890
c. Barn, c.1870
d. Shed, c.1900

Primary structure in Historic District C

C5 House, c.1890
Gable roof, 2 stories.
Features: entry entablature, Queen Anne window.

Related structure in Historic District C

C5a Carriage Barn, c.1890

Key to numbering system

historic district in a town is assigned a capital letter. Each primary structure in the district also is assigned a number. Each related structure has in addition to that number a lower case letter.

LISTS

The listing of the State Register of Historic Places for each town is generated from a computer data base index of the Vermont Historic Sites and Structures Survey. The list uses standardized architectural terms, defined in the *Guide to Vermont Architecture* at the back of the book, to provide information on readily identifiable, significant, exterior features of structures as outlined below. This information is gathered by surveying the exterior appearance of historic structures and examining readily available written sources. Therefore some discrepancies between demonstrable or asserted building dates and those dates given here are unavoidable.

For each town the listing of individual sites and complexes is located after the text. The register of historic districts, for those towns that have them, follows in a separate list. Building numbers correspond to numbers on the town maps and, where applicable, village area and historic district maps. For Rutland City, individual sites are listed by street address. The two historic districts and the group of complexes in the city each have separate lists.

Each historic district listing also has a short photo-essay, which includes a streetscape or overall district view and views of both architecturally distinguished and typical buildings and features. A short caption describes the historical and architectural character that defines the district.

The State Register listing includes the following information:

For individual sites

- the original functional type of the structure
- the date of construction and of any later construction or significant alteration

- the architect or builder, if known
- the architectural style, if other than vernacular
- if the structure is a house, its form if it is a Cape Cod, Classic Cottage, Foursquare, Georgian plan, I-House, pavilion with ells, or sidehall plan (all defined in the House Forms section of the *Guide to Vermont Architecture* at the back of the book)
- wall material, if other than wood (with the exception of board and batten siding or wood shingles) or synthetic siding
- the roof type, if other than flat or shed. For houses with specific forms, the roof if other than the type most common to the form (see House Forms section)
- number of stories for most major structures. Stories are omitted for houses with specific forms for which the number of stories is a defining feature (ex. Foursquare, which is 2 stories)
- distinctive architectural features, if any. Several entries may describe the same feature. Technical terms are defined in the Glossary section of the *Guide to Vermont Architecture* at the back of the book.
- up to three related historic structures on the property, if any
- distinctive features of related historic structures, if any

For complexes

- a historic name or the original functional type of the complex
- for each structure in the complex, its original functional type, date(s) of construction, and the architect or builder, if known
- for residential, public, commercial, and other selected major structures, all the information as listed for individual sites
- for other than the above structures, any distinctive features

For historic districts

- the name of the historic district
- for each primary structure that is historic, all the information as listed for individual sites
- for each related structure that is historic, its original function, date(s) of construction, and any distinctive architectural features
- for those structures, both primary and related, that do not contribute to the historic character of the district, the original functional type and date(s) of construction. Those structures that have lost their architectural integrity due to significant alterations are labeled “Non-contributing due to alterations.” Those that do not have historic significance due to their recent construction (generally after World War II) are labeled “Non-contributing due to age.”



BENSON

On a broad rolling plain near Lake Champlain in northwestern Rutland County, the residents of Benson have quietly gone about the business of farming for almost two hundred years. Benson village grew up after 1790 as their market center at the intersection of a road to the lake with the Whitehall to Vergennes stage road. With Benson's Landing as its lake port, the village became a rural shipping and trade center after the 1823 completion of the Champlain Canal, which connected Lake Champlain with the Hudson River. Although the lake trade subsequently declined, local farmers successfully made a transition from raising sheep for wool to dairy farming after the Civil War. The working farms found throughout the town reflect this continuing agrarian tradition, while Benson village retains the ambience of a mid 19th century crossroads commercial center.

THE WHITEHALL TO VERGENNES STAGE ROAD was completed through Benson in 1790 and soon became a major north-south thoroughfare. To serve travelers on this route, Josiah and Simeon Goodrich established taverns along the road. Josiah's c.1790 tavern (now a wing in A27) was one of the first buildings in Benson village. Simeon's tavern (8) was built

Dotting the rolling landscape of Benson are numerous farms where sheep and, later, dairy cattle were raised. This one (39), actually two farms joined together after the Civil War by Joseph D. King, has one of the largest collections of 19th century farm buildings in Rutland County.

north of the village in 1793. The only 18th century structures remaining in town, these taverns appear to have originally been saltbox type buildings, a form rare in Rutland County but more common in Connecticut from whence the Goodriches had emigrated.

Lake Champlain gained importance as a transportation route as settlement along its shores progressed after 1790, and a road from Benson village to Stoney Point provided access to the waterway. A c.1810 stone building (2) located directly on the shore with a loading platform in one of its gable ends suggests early commercial activity. Although Stoney Point is said to have been the site of a shipyard, after 1820 docks at Benson's Landing became the destination of the lake road from Benson village.

The Fair Haven Turnpike (now VT Route 22A) was completed through Benson in 1810 on a route parallel to and just east of the old stage road. A c.1812 Federal style tavern (26, remodeled in the 20th century) run by Chauncey Smith served as a stage stop along the turnpike. Despite this new route, the old stage road was still regularly traveled as the "shunpike" by those avoiding tolls, and traffic bound for Stoney Point



One of the five remaining early stone structures in Benson, this house (45, c. 1830) is a good example of the rubble stone construction found in the towns bordering Lake Champlain.



This delicate Palladian window and other Federal style details on a house (A42) built about 1818 for Maj. Samuel Howard may be the work of master-builder Capt. Joel Dickinson, who moved to Benson in 1809. Dickinson's prior experience as a builder included working on the 1787 Congregational meetinghouse in Pittsfield, Massachusetts, designed by Charles Bulfinch of Boston.

or Benson's Landing still had to pass through Benson village.

The Champlain Canal and the 1824 Tariff combined to make extensive sheep raising profitable in Benson and other towns. The canal made shipping to the New York market inexpensive, and the tariff raised wool prices. Barns and other outbuildings to shelter stock and equipment were built by a number of residents, and some early farm building groups (38, 39) remain. Many farmers were able to build new homes during this period, as the number of late Federal and Greek Revival style farmhouses throughout town attest.

Local limestone and slate were used to construct a number of the farmhouses, a building tradition evident in many communities bordering Lake Champlain. A home (5) built c.1830 for Robert Barber, who had settled in Benson in 1790, is a good example of this type of structure, built with randomly laid stone blocks and regularly spaced windows capped by massive lintels. Another home (45) of c.1830 has the stylish touch of entry sidelights on a structure otherwise identical to Barber's house. About the same time



In 1829, highly respected lawyer and farmer John Azor Kellogg added an impressive Federal style house (A27) to the front of what had been Josiah Goodrich's c.1790 village tavern. The form of the handsome doorway, with its delicately paned sidelights and fanlight, echoes that of the Palladian window above.

these houses were built, Charles Bowles, "a Coloured evangelist," formed a congregation of Free Will Baptists in the western part of town. Notorious as reform agitators and anti-Masons, they built a small stone chapel (44) before most members moved to Ohio to join a Mormon community in 1832.

BENSON VILLAGE benefited from the canal and the wool-growing industry by serving as the trading center for goods shipped via Benson's Landing. The many Federal style houses along the old stage road reflect the prosperity this trade brought to residents. A wealth of detail was lavished on these homes, particularly around their doorways. Entry details range from pilasters and an entablature with triglyphs on one home (A39, 1826), and a semielliptical arched fan on another (A11, c.1825), to delicately leaded sidelights and fanlights on the two formal entries of yet another (A42, 1818).

John Azor Kellogg, who had settled in Benson in 1809, practiced law in a small office (A27j) at the main intersection in the village. By 1829 Kellogg was a prominent attorney, judge, and leader in the State militia, and in that year he had a grand new Federal style home (A27) built, adding it to the front of Josiah Goodrich's earlier tavern. With its modillion cornice, Palladian window, and graceful entry, reminiscent of the work of master builder Thomas Daké in nearby Castleton, this house stands as the most refined expression of the Federal style in Benson.

Throughout the 1830s and 1840s, the market for wool and the lake trade remained generally strong, and the wealth and population of Benson village continued to grow. In 1842, village residents replaced their original meetinghouse with the temple-like Benson United Church (A37), erected by master builder William Cowee. With its monumental portico and elaborate belfry, Cowee's church follows a design by pattern book author Asher Benjamin published in his influential *The Practice of Architecture* of 1833. Set on a



In Benson, a number of sidehall plan Greek Revival style houses in both the village and outlying farm region share similarly detailed entryways and may have been the work of local builder William Cowee. These two (A22, c.1845; 23, c.1843), with paneled doors framed by multi-paned sidelights and transoms, an entablature, and paneled entry pilasters, are virtually identical.

slight rise with a portion of the original green separating it from the road, this Greek Revival style landmark remains a focal point of the linear village.

After construction of the United Church, William Cowee's Greek Revival style designs evidently became quite popular with town residents, judging from the similarity of Cowee's home with others throughout Benson. A gable front, sidehall-with-ell plan structure, Cowee's home (A34, 1848) has a full gable pediment, paneled corner pilasters, and an entry with paneled pilasters, entablature, multi-pane sidelights, and transom. This design, with minor modifications, can be seen in at least two other village homes (A22, A25; c.1845). In addition, quite a number of local farmhouses (e.g. 7, 10, 17, 26, 30, 35) of the period share one or more elements identical to those on Cowee's home, and one (23a, c.1845) is a mirror-image replica.

Benson sheep farmers reached the height of their prosperity in the mid 1840s, and many had new homes built. Martin C. Rice, a farmer and agent for the Vermont Fire Insurance Company, had a substantial brick farmhouse (13) built c.1850 in the northeast corner of town. Most likely King had a brick home (37), similar in scale but more elaborately detailed, erected in 1848 on the farm his father had established in the previous century. Its monumental corner pilasters, leaded entry lights, and triangular gable fans make this structure the most stately Greek Revival style home in Benson. A member of the Briggs family had a more typical wooden, sidehall plan, Greek Revival style farmhouse (39a, c.1845) built on their sheep farm.

AT MID CENTURY, a repeal of the tariff on wool and the construction of railroads in Vermont led to a gradual decline in wool prices and



This Greek Revival style house (13), originally the home of Martin C. Rice, was built c.1850 in the northeast corner of town. Its wooden Italianate porch with scrolled brackets, added in the 1870s, forms a pleasing contrast with the smooth-surfaced brick walls, geometrical attic gable fan, and white marble window lintels and sills.



In the 1850s, this large farm (43) was owned by D. Higgins, a descendant of early Benson settler Samuel Higgins. Its many barns and other outbuildings, all of which have substantial slate roofs, are a good example of a well-preserved mid 19th century agricultural complex.

the lake trade. Village merchants scaled down their businesses and local farms diversified into dairying and breeding sheep, horses, and cattle.

Joseph D. King combined the former Briggs farm (39) with a neighboring one around 1870 to create the most extensive agricultural complex in town. It includes numerous stock and dairy barns, corn cribs, ash houses, and creameries for making cheese and butter. Martin Rice added two large Italianate style dairy barns c.1875 to his farm (13), which by then encompassed some 1,500 acres.

Zebina Hasbrook was reputed to be the first Benson resident to breed Merino sheep for sale to Western farms rather than for their wool. His farmhouse (42a) built c.1878 is a large Italianate style, "L-plan" building. Hasbrook also later bred Belgian and Persian horses, adding a number of fine barns to his farm in the 1890s. William R. Bush, owner of the 1,200 acre Mountain View Stock Farm (26), bred Kentucky saddle horses, had a large creamery, and engaged in many other agricultural activities. Around 1910, he added a Colonial Revival style monumental portico to his Federal style home and an attractive wooden pergola in the garden.



Merino sheep breeder Zebina Hasbrook had this house (42a) built c. 1878 on his large farm in southwestern Benson. One of the best examples of late 19th century residential architecture in town, it is distinguished by a handsome Italianate style porch, segmental arch windows, and an unusual cornice with small closely spaced scrolled brackets.

In the late 19th and early 20th centuries, Benson remained isolated from the industrial and urban trends affecting many other Vermont towns. In the 1920s, summer residences and recreational camps were built around Sunrise and Sunset lakes, an area that was until then largely undeveloped. A big, shingled recreational hall (11) at Boy Scout Camp Sunrise dates from this period. Other areas of the town have changed little since 1900.

The choice of the old Fair Haven Turnpike as the route for the heavily traveled VT Route 22A during the 1920s saved Benson village and a number of Federal and Greek Revival style buildings along the old stage road from the pres-



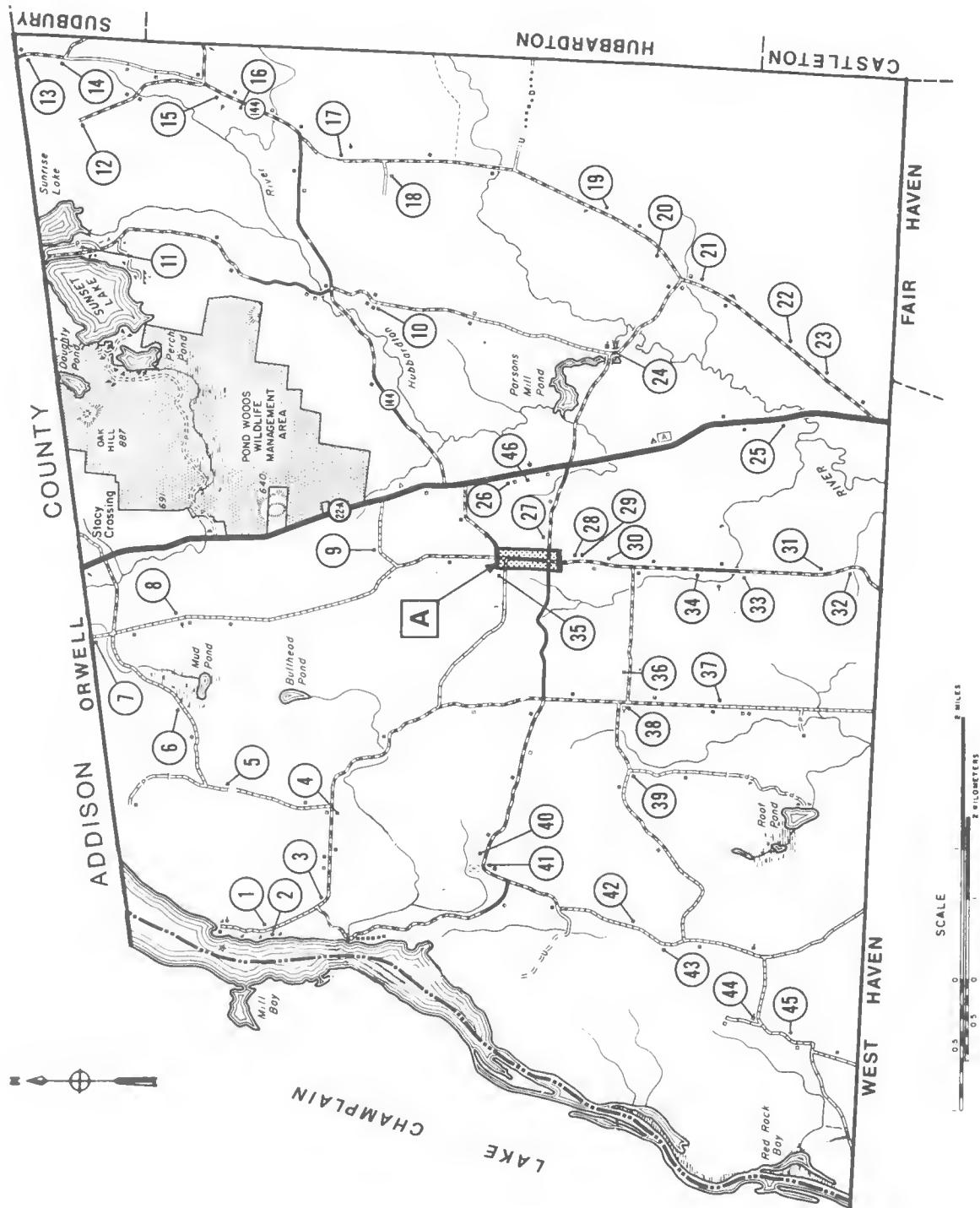
In the 1920s, William R. Bush's Mountain View Stock Farm (26), just east of the village, was one of the largest farms in Benson. The house, originally a tavern run by Chauncy Smith, is believed to have been built after the Fair Haven turnpike (now VT Route 22A) was completed in 1810. It was updated by Bush with the addition of a monumental Colonial Revival style portico in front and a porte cochere to one side. To the rear and across the road are several unusual barns.

sures of roadside development. The village, which has an active historical society, today looks much as it did before the Civil War. In recognition of this distinctive character, it is listed in the National Register of Historic Places. Farming continues to be an important activity throughout the town, and many architecturally significant farmhouses and outbuildings remain in use. Near Lake Champlain, the stone houses stand as reminders of the importance of the lake in local history. Together, these buildings tell the story of the early prosperity and enduring stability of the town of Benson.

TOWN OF BENSON MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



TOWN OF BENSON
Sites listed in
the State Register
of Historic Places
(For locations
see town and
historic district maps.)

1 House, c.1895
 Queen Anne style, gable roof, 2 stories.
 Features: Queen Anne porch, shinglework.

2 Warehouse, c.1810
 Stone, gable roof, 2 stories.
 Features: limestone, hoist.

3 House, 1840
 Gable roof, 2 stories.
 Features: full entablature, paneled corner pilasters, paneled entry pilasters, sidelights, entry entablature.
 Related barn, barn.
 Features: polychrome slate.

4 House, c.1838
 Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: entry entablature, sidelights, entry pilasters.
 Related barn, barn.

5 House, c.1830
 Stone, gable roof, 2½ stories.
 Features: limestone.

6 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: bay window, leaded glass window.
 Related barn.
 Features: hoist.

7 House, c.1790/c.1843



Greek Revival style, Classic Cottage.
 Features: kneewall window, entry pilasters, sidelights, massive central chimney, Italianate porch, full entablature.
 Related barn, barn.

8 Tavern, 1793
 Gable roof, 2½ stories.
 Features: massive central chimney, sidelights, entry entablature.
 Related barn.

9 House, c.1842
 Greek Revival style, Half Georgian plan.
 Features: full entablature, paneled corner pilasters, entry entablature, entry pilasters, Colonial Revival porch.
 Related barn, barn.

10 House, c.1843
 Greek Revival style, sidehall plan, 2½ stories.
 Features: full entablature, paneled corner pilasters, entry entablature, paneled entry pilasters.

11 Recreational Hall, c.1920
 Vernacular-Shingle Style, wood shingle.
 Features: round arch window, porch.
 Related cabin, cabin, cabin.

12 House, c.1840
 Greek Revival style, Classic Cottage.
 Features: sidelights, entry pilasters, entry entablature.

13 House, c.1850/c.1870
 Greek Revival style, Georgian plan, brick.
 Features: distinctive chimney, marble, stone lintels, limestone, Italianate porch, carriage bays, porch, etched glass window.
 Related barn, barn.



Features: cupola, corner pilasters.

14 (Farm)
 a. House, c.1834
 Greek Revival style, Classic Cottage.
 Features: corner pilasters, entry pilasters, entry entablature.
 b. Shop, c.1885
 c. Shed, c.1910
 d. Barn, c.1870
 e. Chicken Coop, 1928
 f. Chicken Coop, c.1932
 g. Barn, c.1888
 h. Granary, c.1900
 i. Milkhouse, c.1928
 j. Barn, c.1885

15 (Farm)
 a. House, c.1860
 Greek Revival style, gable roof, 1 story.
 Features: entry entablature, paneled entry pilasters, sidelights.
 b. Barn, c.1870
 c. Milkhouse, c.1910
 d. Powerhouse, c.1914
 e. Barn, c.1890
 f. Barn, c.1973
 g. Springhouse, c.1890

16 (Farm)
 a. House, c.1820
 Gable roof, 1½ stories.
 b. Granary, c.1890
 c. Barn, c.1910
 d. Barn, c.1890
 e. Chicken Coop, c.1910

17 (Farm)
 a. House, c.1840
 Greek Revival style, Georgian plan.
 Features: paneled corner pilasters, sidelights, transom, entry pilasters, entry entablature.



b. Barn, c.1890
 c. Granary, c.1920
 d. Barn, c.1865
 e. Sugarhouse, c.1900

18 (Farm)
 a. House, c.1820
 Federal-Greek Revival style, Classic Cottage.
 Features: entry pilasters, sidelights, entry entablature, Gothic Revival porch.
 b. Barn, c.1880
 c. Corn Crib, c.1900
 d. Chicken Coop, c.1920
 e. Barn, c.1900
 f. Shed, c.1890

19 House, c.1870
 Gothic Revival-Greek Revival style, gable roof, 1½ stories.
 Features: Gothic wall dormer, Queen Anne porch.
 Related carriage barn.

20 House, c.1810
 Gable roof, 2½ stories.
 Features: Greek Revival porch.
 Related shed, barn.

21 House, c.1835
 Georgian plan.
 Features: sidelights.

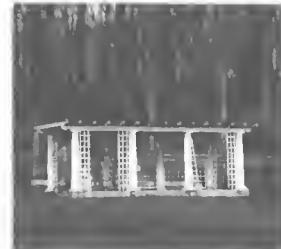
22 (Farm)
 a. House, c.1733
 Vernacular-Italianate style, gable roof, 2½ stories.
 Features: peaked lintelboards, round arch window.
 b. Shed, c.1890
 c. Granary, c.1890
 d. Garage, c.1915
 e. Barn, c.1880
 f. Shed, c.1915
 g. Milkhouse, c.1930
 h. Barn, c.1940

23 (Farm)
 a. House, c.1843
 Greek Revival style, sidehall plan, 2½ stories.
 Features: full entablature, paneled corner pilasters, sidelights, entry entablature, transom, entry pilasters.
 b. Barn, c.1890
 c. Barn, c.1870
 d. Shed, c.1900

24 (Mill)
 a. Mill, c.1915
 Gable roof, 2 stories.
 b. House, c.1915
 Gable roof, 1 story.
 c. Bridge, 1912
 Pony truss.
 d. Bridge, 1912
 Pony truss.

25 (Farm)
 a. House, c.1812
 I-house.
 b. Milkhouse, c.1928
 c. Granary, c.1930
 d. Shed, c.1910
 e. Shed, c.1920
 f. Barn, c.1940
 g. Barn, c.1870

26 (Farm)
 a. Tavern, c.1812/c.1910
 Federal-Colonial Revival style, Georgian plan.
 Features: enriched cornice, Colonial Revival porch, sidelights, transom, entry entablature, entry pilasters, balcony, porte cochere.
 b. Barn, c.1930
 Gambrel roof.
 c. Shed, c.1930
 d. Barn, c.1899
 Hip roof.
 e. Barn, c.1930
 f. Barn, c.1970
 g. Garage, c.1965



h. Pergola, c.1910

27 House, c.1816
 Federal style, sidehall plan, 2½ stories.
 Features: gable fanlight, enriched cornice, entry fanlight, entry pilasters, Queen Anne porch.
 Related barn, bank barn.
 Features: carriage bays, metal silo.

28 House, c.1880
 Vernacular-Italianate style, gable roof, 2 stories.
 Features: label lintels.

29 House, c.1842
 Greek Revival style, gable roof, 1½ stories.
 Features: full entablature, paneled corner pilasters, entry entablature, entry pilasters, kneewall window.

30 House, c.1844
 Greek Revival style, sidehall plan, 2 stories.
 Features: paneled corner pilasters, entry entablature, entry pilasters, sidelights, transom, reveals, fretwork, Queen Anne porch.
 Related bank barn, granary.

31 House, c.1808
 Vernacular-Federal style, I-house.
 Features: entry pilasters, transom.
 Related barn, barn.

32 House, c.1823
 Vernacular-Federal style, Georgian plan.
 Features: Colonial Revival porch.

33 (Farm)

- a. House, c.1846
Greek Revival style, I-house.
Features: entry pilasters, sidelights, porch.
b. Shed, c.1910
c. Shed, c.1970
d. Barn, c.1890
e. Shed, c.1900
f. Barn, c.1880
g. Granary, c.1888
Board and batten.

34 House, c.1838

Vernacular-Greek Revival style, gable roof, 2 stories.
Features: entry entablature, entry pilasters, sidelights.
Related barn, barn, granary.

35 House, 1848

Architect/builder: William Cowee.
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, corner pilasters, sidelights, transom, entry entablature.
Related barn.

36 House, 1871

Vernacular-Italianate style, gable roof, 2 stories.
Features: peaked lintelboards, enriched cornice.
Related barn, bank barn, ice house.

37 House, 1848

Greek Revival style, Georgian plan, brick.
Features: full entablature, corner pilasters, gable window, entry pilasters, sidelights, transom, Colonial Revival porch, distinctive door.
Related barn, barn.
Features: polychrome slate.

38 House, c.1850

Three-quarter Georgian plan.
Features: entry entablature, entry pilasters, Italianate porch.
Related shop.

39 (Farm)

- a. House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, paneled entry pilasters, sidelights, transom.
b. Barn, c.1860
c. Barn, c.1860
Board and batten.
d. Barn, c.1880
Board and batten.



- e. Barn, c.1834
f. Barn, c.1870/1960
Board and batten.
g. Milkhouse, 1962
h. Shed, c.1940
i. House, c.1870
Gable roof, 1½ stories.
j. Shed, c.1940
k. Corn Crib, c.1880
Board and batten.
l. Barn, c.1880
m. Barn, c.1850
n. Barn, c.1870
o. Creamery, c.1870
Gable roof, 1 story.
p. Creamery, 1881
Board and batten, gable roof, 1 story.
q. Barn, c.1885
Board and batten.
r. Shed, c.1920
s. Shed, c.1940
t. Corn Crib, c.1860
u. Ash House, c.1880
v. Shed, c.1900
w. Barn, c.1880
Board and batten.

40 House, 1836

Vernacular-Greek Revival style, brick, gable roof, 2 stories.
Features: marble, stone lintels, sidelights, transom, entry pilasters.

41 House, c.1887

Gable roof, 2½ stories.
Features: Italianate porch.
Related barn, shed.
Features: polychrome slate.

42 Hasbrook Farm

- a. House, 1878
Italianate style, gable roof, 2½ stories.
Features: enriched cornice, segmental arch window, cornice brackets, Italianate porch.
b. Barn, c.1890
c. Barn, c.1878
d. Barn, c.1940
e. Granary, c.1890
f. Shed, c.1895
Board and batten.
g. Barn, c.1900
h. Barn, c.1940

43 (Farm)

- a. House, c.1845
Greek Revival style, gable roof, 2 stories.
Features: entry entablature, paneled entry pilasters.
b. Sugarhouse, c.1964
c. Shop, c.1920
d. Smokehouse, c.1860
Brick.
e. Shed, c.1940
f. Granary, c.1890
g. Springhouse, c.1880
h. Barn, c.1890
i. Barn, c.1890
j. Barn, c.1870

44 Church, 1825

Gable roof, 1½ stories.
Features: granite, limestone.

45 House, c.1830

Vernacular-Federal style, stone, gable roof, 2 stories.
Features: sidelights.
Related barn.

46 House, c.1900

Gable roof, 2 stories.
Features: Queen Anne porch.

BENSON VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

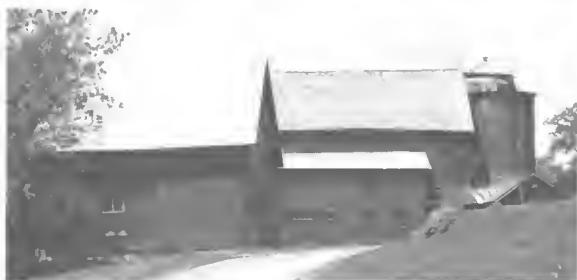
Benson village gradually developed in a linear fashion along the Whitehall to Vergennes stage road at an intersection with a road to Lake Champlain. Its importance as the heart of an early agricultural community is indicated by its stores, two churches, and the many Federal and Greek Revival style homes which line both sides of the old road.



(A29, 1862)



Stage Road (A36, 1828; A37, 1842)



John Kellogg Farm (A27)



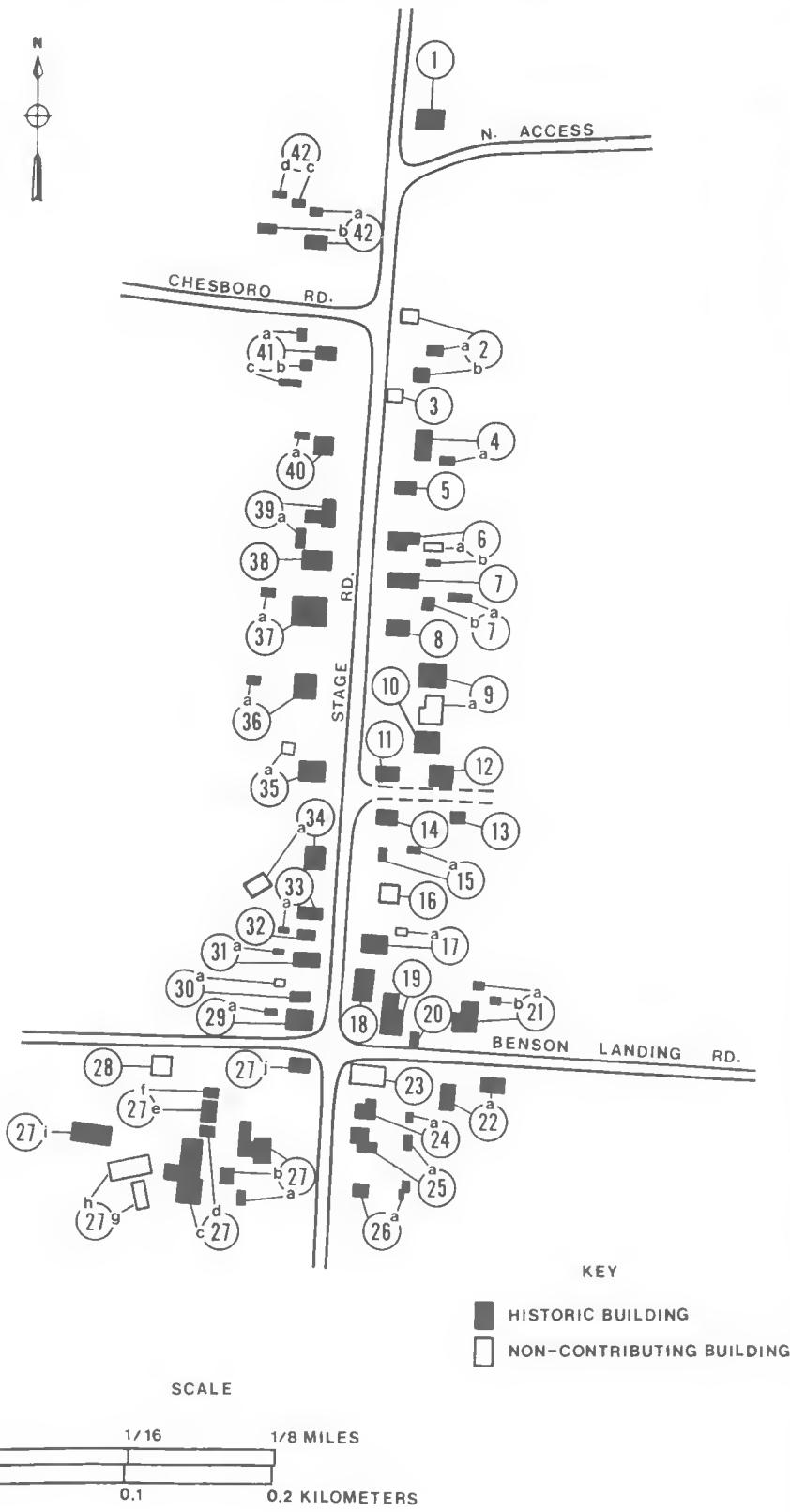
(A11, c.1825)



United Church (A37, 1842)

A BENSON VILLAGE HISTORIC DISTRICT MAP

*Listed in the National Register of Historic Places
(Numbers correspond to Register listing that follows.)*



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

BENSON VILLAGE HISTORIC DISTRICT
*Listed in
the National Register
of Historic Places*

A1 House, 1843



Greek Revival style, sidehall plan, brick, 2 stories.
Features: marble, stone lintels, gable fan.

A2 Mobile Home, c.1960
Non-contributing due to age.

A2a Milkhouse, c.1910

A2b Granary, c.1910

A3 House, 1956
Non-contributing due to age.

A4 House, 1833
Federal-Greek Revival style, sidehall plan, brick, 2½ stories.
Features: gable fanlight, marble, stone lintels, sidelights, Italianate porch.

A4a Barn, c.1890

A5 House, c.1850
Gable roof, 2 stories.
Features: entry pilasters, sidelights, Italianate porch.

A6 House, 1852
Greek Revival style, gable roof, 2 stories.
Features: pressed metal, Italianate porch, paneled entry pilasters, sidelights, transom.

A6a Shop, c.1960
Non-contributing due to age.

A6b Carriage Barn, c.1895

A7 House, c.1840
Greek Revival style, sidehall plan, 2 stories.
Features: full entablature, paneled wall pilasters, monumental portico, entry entablature, paneled entry pilasters.

A7a Carriage Barn, c.1895

A7b Shop, c.1910

A8 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, entry pilasters, sidelights.

A9 School, c.1935
Colonial Revival style, hip roof, 1 story.
Features: bank of windows, porch.

A9a School, c.1973
Non-contributing due to age.

A10 Church, c.1841/1876
Greek Revival style, gable roof, 2 stories.
Features: full entablature, corner pilasters, tower, belfry.

A11 House, c.1825
Federal style, sidehall plan, 2½ stories.
Features: full entablature, gable fan, entry entablature, enriched cornice, entry fan, entry pilasters, sidelights.

A12 House, c.1874
Vernacular-Italianate style, gable roof, 2½ stories.
Features: peaked entry lintel, distinctive door.

A13 House, c.1800
Gable roof, 1½ stories.
Features: massive central chimney.

A14 House, c.1840
Gable roof, 2 stories.
Features: continuous architecture, kneewall window.

A15 House, c.1810



Federal style, I-house.
Features: full entablature, entry entablature, transom, entry pilasters, sidelights, carriage bays.

A15a Carriage Barn, c.1910

A16 Fire Station, c.1970
Non-contributing due to age.

A17 House, c.1815/1870
Gable roof, 1½ stories.
Features: Gothic wall dormer, Italianate porch.

A17a Garage, c.1960
Non-contributing due to age.

A18 Library, c.1870
Gable roof, 2 stories.

A19 Store, c.1880
Gable roof, 1½ stories.

A20 Multi-family Dwelling, c.1895
Gable roof, 1½ stories.

A21 House, c.1832
Greek Revival style, Classic Cottage.
Features: carriage bays, sidelights, transom.

A21a Barn, c.1895

A21b Shed, c.1900

A22 House, c.1845
Greek Revival style, sidehall plan, 2 stories.
Features: gable window, paneled entry pilasters, entry entablature, sidelights, transom.

A22a Barn, c.1885



A23 Office, c.1850
Non-contributing due to alterations.

A24 House, c.1829
Gable roof, 1½ stories.

A24a Carriage Barn, c.1895

A25 House, c.1845
Greek Revival style, sidehall plan, 2 stories.
Features: full entablature, paneled corner pilasters, entry entablature, paneled entry pilasters, porch.

A25a Carriage Barn, c.1890

A26 House, c.1880
Gable roof, 2 stories.
Features: Queen Anne porch.

A26a Carriage Barn, c.1885

A27 House, c.1790/1829
Federal style, Georgian plan.
Features: full entablature, Palladian window, entry fanlight, entry pilasters, sidelights, Colonial Revival porch.

A27a Barn, c.1885

A27b Milkhouse, c.1915

A27c Barn, c.1882

A27d Shed, c.1940

A27e Barn, c.1890

A27f Granary, c.1870

A27g Barn, c.1950
Non-contributing due to age.

A27h Shed, c.1945
Non-contributing due to age.

A27i Shed, c.1920

A27j Office, c.1820



Gable roof, 1½ stories.

A28 Telephone Station, c.1960
Non-contributing due to age.

A29 Store, 1862
Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, label lintels.

A29a Carriage Barn, c.1890

A30 House, 1835
Gable roof, 2 stories.
Features: Queen Anne porch.

A30a Mobile Home, c.1960
Non-contributing due to age.

A31 Fraternal Hall, 1860
Gable roof, 2½ stories.
Features: hoist.

A31a Carriage Barn, c.1888

A32 House, 1865
Gable roof, 2½ stories.

A33 House, 1830
Gable roof, 2 stories.
Features: Italianate porch.

A33a Carriage Barn, c.1885

A34 House, 1848
Architect/builder: William Cowee.
Greek Revival style, sidehall plan, 2 stories.
Features: paneled corner pilasters, paneled entry pilasters, sidelights, transom, entry entablature.

A34a Shed, c.1973
Non-contributing due to age.

A35 House, 1882
Gable roof, 1½ stories.
Features: full entablature, Queen Anne porch.

A35a Garage, c.1970
Non-contributing due to age.

A36 House, 1828
Federal style, Georgian plan.
Features: paneled entry pilasters, sidelights, transom, Queen Anne porch.

A36a Carriage Barn, c.1895

A37 Church, 1842
Architect/builder: William Cowee.
Greek Revival style, gable roof.

Features: monumental portico, paneled corner pilasters, paneled wall pilasters, central tower, fretwork, belfry.

A37a Shed, c.1890

A38 Store, c.1820/c.1840
Federal-Greek Revival style, gable roof, 2½ stories.
Features: paneled entry pilasters, Greek Revival storefront, paneled corner pilasters.

A39 House, 1826
Federal style, gable roof, 2 stories.

Features: entry entablature, enriched entry entablature, entry pilasters, entry fan.

A39a Carriage Barn, c.1835
hip roof.

Features: paneled entry pilasters, entry entablature, entry fanlight, sidelights.

A40 House, 1885
Vernacular-Italianate style, hip roof, 2 stories.
Features: Queen Anne porch.

A40a Garage, c.1930
Non-contributing due to alterations.

A41 House, 1835
Federal-Greek Revival style, gable roof, 2 stories.
Features: entry entablature, entry pilasters, sidelights, transom.

A41a Barn, c.1895

A41b Barn, c.1875

A41c Barn, c.1900

A42 House, 1818
Federal-Greek Revival style, Georgian plan, hip roof.
Features: Palladian window, enriched cornice, paneled corner pilasters, paneled wall pilasters, sidelights, transom, entry pilasters, leaded glass.

A42a Shed, c.1885

A42b Barn, c.1890

A42c Barn, c.1850

A42d Milkhouse, c.1940



BRANDON

The town of Brandon, and the village of Brandon in particular, contains an exceptional concentration of significant 19th century architecture, the result of almost a century of industrial and commercial success. Although Brandon had less arable land than many other Otter Creek valley towns, it did have two key natural resources, water power and abundant iron ore, which led to the development of a thriving iron industry in Brandon village and nearby Forestdale by 1810. After the coming of the railroad in 1849, and with it withering competition in iron goods production, the industry of Brandon village survived by specializing in the production of the famous Howe scale and Brandon paints, while the industry of Forestdale shifted to wood products manufacturing. When the Howe Scale company moved to the City of Rutland in 1877, the industrial base of the village began a slow decline. However, at the same time, dairying, stock breeding, and tourism became increasingly important and ensured the vitality of the town in the 20th century.

During its century of intense growth, Brandon village evolved a unique village plan. An early road (now U.S. Route 7 and Champlain Street) connected Lake Champlain with the Rutland to Burlington stage road, which originally ran north-south several miles east of the

A prominent village landmark, the 1861 Brandon Town Hall (A22) has a monumental portico supported by massive brick Doric columns covered with plaster. Another important civic building, the Queen Anne style Brandon Fire House (A23) of 1888, stands next door, and up the hill is the high school (68), constructed in 1917.

village. This lake road followed a rise above the Otter Creek and crossed the Neshobe River near a set of falls where the mills and iron works operated. The Congregational and Baptist congregations built their first churches on either side of the river, each on its own green laid out at a bend in the road to the lake. In the ensuing decades, government, commerce, and prominent individuals built structures between the two greens. Other residents built homes on the streets which radiated out from the greens leading to farms, mines, and quarries in the town. Pearl and Park streets were laid out so as to be suitable for militia training; broad, tree-shaded streets with deep front yards were the result. The winding road to the lake, greens, and radiating streets combine with a succession of prominent public buildings and homes to create the intricate, picturesque village of today.

THE SETTLEMENT OF BRANDON began in the early 1770s, was interrupted by the American Revolution (Indians burned a grist mill in 1779), and resumed in earnest in the 1780s. An early cluster of farms developed on a hill overlooking the Otter Creek in the south part of



The 1802 home of John Conant (A16), prime mover in the early history of the village, is located just up from the site of the iron works and mills that made his fortune. Its substantial brick construction and Federal style reflect the status of the man who was known as the "aristocrat" of Brandon.



This c. 1870 photograph shows the old office of the Conant iron works (A30, c.1828; now the Town Office) with the Brandon Town Hall (A22, 1861) behind it. Note the deforested hills beyond the Town Hall, evidence of extensive 19th century logging operations.

town. At the foot of a trail leading up this hill there stands a c.1790 Cape Cod type house (55), the only architectural remnant of this community. By 1790, saw and grist mills operated on Jones Brook, the Neshobe River, and Bresee's Mill Brook to serve the hilltop community and other farms. Millers Abram and Enoch Bresee had their vernacular brick home (87) built near the site of a mill they acquired c.1800 in the southwest corner of town, thereafter known as Bresee's Mills.

The first iron furnace at the falls of the Neshobe River began operation by 1788, and by 1800 several forges were in operation. Iron ore came from an area northeast of the village in the vicinity of what would become Forestdale. John Conant, a trained carpenter from Connecticut, visited Brandon village in 1796 and was so impressed by the potential of the mills and iron works that he decided to settle there. He bought half of the mill and water power rights in the village and began the manufacture of shovels and other tools for the local trade. He soon after acquired all the mills and water rights. Conant, together with his brother-in-law, Wait



Facing Crescent Park, the west green of the village, are an unusual brick house (A233) and the Brandon Baptist Church (A228). The house, built in 1829, has an oblique angle at its southeast corner. John Conant financed and supervised the 1832 construction of the church.



Stephen Douglas, famous as a contender with Abraham Lincoln for the presidency in 1860, was born in 1813 in this Brandon village home (A234). Speaking of his native state, Douglas once remarked, "Vermont is the most glorious spot on the face of the earth for a man to be born in, provided he emigrate when he is very young." His birthplace is now a museum.

Broughton, developed a new type of blast furnace and in 1820 began production of the Conant Stoves, which became popular throughout New England. The furnace, forge, and outbuildings were clustered around the falls, with the company offices (A30) perched on a bridge over the Neshobe River. Although this c.1828 Federal style building, now the Town Offices, has been much altered over the years, its twin end chimneys and gable fanlight remain to indicate its age.

While engaged in developing his mills and iron works, Conant also worked at the building trade. He is credited with building a wooden vernacular Federal style house (A217, 1799) which later became the home of naval hero Capt. Daniel Farrington. Conant used brick for his own home (A16, 1802), embellishing it with such Federal style details as entry fans, keystoned fan-lights in each gable, and arched wall panels.

In 1818, Conant built a brick tavern (A201, remodeled c.1850) on the stage road west of his home. It may have served the whiskey that R. Button is reputed to have distilled in a small



Located on the hill just above Royal Blake's Forestdale iron furnace and foundry were Blake's stone house (42, c.1840), a modest wooden Greek Revival style company office (41, c.1850) next door, and across the road Grace Episcopal Church (38). Built in 1853 by Blake, the church served as a summer chapel for the Episcopalian congregation which met regularly in Blake's home.

c.1820 brick building (A195) on Furnace Street. After 1830, Button sold his distillery, Conant closed his tavern, and both became devout Baptists active in the statewide Temperance movement.

Conant supervised and largely financed the construction in 1832 of the new brick Baptist church (A233) with its shallow, round arch wall panels. The Congregationalists had just completed their new church (A187) the year before. It also has shallow wall panels, but in the pointed Gothic style rather than the rounded Federal style. About the same year, a member of the Parmenter family had a 3 story store (A78) erected with keystoneed, round arch wall panels across Central Square from the Congregational Church. A family of local tanners and merchants, the Parmenters owned at least two other brick buildings as homes, one (A79, c.1840) next door to the store and one (A221, c.1805) on Pearl Street.

THE FORESTDALE FURNACE began to compete with the Conant iron works as early as 1810 on a site about four miles northeast of the village near the iron ore beds. Royal Blake purchased the furnace in 1830 and ran an iron manufactory there for over twenty years. The



John Howe, Jr., one of the principals of the Brandon Car Wheel Company, lived in this commodious brick home (A42) when he reorganized that company into the Howe Scale Company in 1857. Notable for its original veranda supported by Doric columns, Howe's house was acquired around 1900 as an annex for the Brandon Inn (A41).

remains of the works, now a State-owned Historic Site, include an immense stone furnace (39) where fires regularly burned for over 100 days to melt a batch of iron ore into pig iron ingots.

As part of his enterprise, Blake built a company office (41, c.1850), store (40, c.1850), and cottages for his workers. On a hill across the road from the furnace, his own home (42) was built c.1840 of local stone, reputedly laid by Welsh masons. A portion of this Greek Revival style house served as a site for Episcopal worship until Blake had the delicate Gothic Revival style Grace Episcopal Chapel (38) built nearby in 1853. Although the iron industry in Forestdale was never as productive as the Conant iron works, a thriving settlement of workers and tradesmen developed between 1810 and 1850 along what are today VT routes 73 and 53. It was here that in 1834 the first electric motor was invented by mechanics Thomas Davenport and Orange Smalley in a small shop, since moved and enlarged into a home (48, c.1825).

While Forestdale prospered, E. D. Seldon developed the foremost marble processing center in Brandon. Marble sawing began in the village as early as 1811, but Seldon considerably advanced the industry when he purchased both the most promising quarries and a large marble mill on the upper falls of the Neshobe River. Evidence of the fine marble work produced in Selden's mill can be seen in the balustraded marble porch on his nearby Greek Revival style home (20, c.1850) and a translucent white marble pulpit he donated to the Congregational Church (A187) when it was remodeled in 1858. Locally finished marble was also used for the all-marble home (A14, 1849) of Chauncey W. Conant, a son of John Conant and a partner in the family businesses.



A rare example of a mid 19th century two-family house, this double house (A122) has entries decorated with variations of ornamental Greek Revival style fretwork.

Transporting Brandon marble and iron goods overland to Lake Champlain or the Connecticut River had always been expensive and an obstacle to expansion of business. John Conant recognized this and as early as 1828 was involved in an unsuccessful Otter Creek Canal and Railway venture. As railroads in New York and New England were completed and thus improved transportation for competitors, Conant's son, John A. Conant, became the largest shareholder in the Rutland and Burlington Railroad (completed 1849). He ensured the line would not bypass Brandon village. The Conants also secured the contract to produce the carriages of the rolling stock for the railroad.

THE RAILROAD AGE demanded many changes in the industries of Brandon. A rail connection to distant markets was not enough to reverse the trend in iron goods production that made small water-powered iron furnaces and manufactories obsolete. After fulfilling the lucrative railroad contract, the Conants wisely sold their iron works and water rights in 1850. The new owners, the Brandon Iron and Car Wheel Company, purchased the ailing Forestdale Furnace, but the market for their iron goods evaporated after the rolling stock produced by the Conants fell apart within three years. The company quickly diversified into marketing the kaolin from its mines and the by-products of iron manufacture to produce brick, tile, and paints. Two buildings, the former Conant office (A30) and the Car Wheel machine shop (A192), remain from the once extensive works.

It was in the machine shop of the Brandon Car Wheel Company that the "Howe" scale was first developed by two machinists, F. M. Strong and Thomas Ross. In 1857, John Howe, Jr. purchased the machinists' 1856 patents, and turned the Brandon Iron and Car Wheel Company into a manufacturer of scales. Howe lived close to the works in a substantial brick building (A42) opposite Central Square on Park Street. Built c.1850 in a temple front form of the Greek Revival style, his house is notable for its full front



The home of Rodney V. Marsh (A224), built in 1851-52, is well known for its ornate Greek Revival detailing, including elaborately carved fluted Ionic columns carrying the projecting pediment and an imposing sidehall entryway. Marsh was an avid abolitionist, and his home reputedly was a stop on the Underground Railroad, which smuggled slaves to Canada and freedom.

veranda supported by fluted Doric columns. Although Howe declared bankruptcy, demand for the scales and a successful reorganization of the company made Howe Scales the economic mainstay of Brandon until the firm moved to Rutland in 1877.

At mid century, as industries adapted to the new demands and opportunities of railroad transport, Brandon village continued to grow. Cottages and multi-family dwellings were built along Franklin, Carver, Rossiter, Church, and Canada (now Maple) Streets to house the Canadians, Irish, and others who labored in the mines and machine shops. A Greek Revival style two-family house (A123) at 13-15 Franklin Street dates from this period. A vernacular multi-family dwelling (C2, c.1860) can be seen on Church Street. Five small, sidehall plan, vernacular Greek Revival style dwellings (B1, B2, B3, B4, B7; c.1870) are grouped on Rossiter Street just up from Depot Street. All five share nearly identical entries with pilasters and a modillion cornice. Several were evidently rental units owned by John L. Barker, who lived nearby on Carver Street in a cube-form Italianate style home (A161, c.1865).

Many wealthy residents built their homes along Pearl and Park streets. John Gilbert, owner of the Brandon Car Company, which made car bodies for the wheel carriages produced at the car wheel company, lived on Park Street in a c.1845 Greek Revival style house (A72) to which he added a pair of side porches with Gothic columns. Brandon attorney and State Representative Rodney V. Marsh built his home (A224) on Pearl Street in 1851-52. One of the most elaborate examples of Greek Revival domestic architecture in Vermont, this mansion has, among other features, a pedimented, monumental portico with Ionic columns modeled after the Erechtheum of Athens. Marsh



The Brandon Methodist Episcopal Church (A128) stands on Central Square and is an excellent example of the Romanesque style executed in wood. When built in 1876 by the architects George and Clinton Smith of Middlebury, it was fashionably trimmed with yellow, olive, black, and brown paint.

was an avid abolitionist, and his home is reputed to have been a stop on the Underground Railroad bringing slaves to freedom. As the Civil War approached, the Brandon militia, the Allen Greys, drilled in Central Square and practiced marching up and down Pearl and Park streets in front of the homes of the elite.

DURING AND AFTER THE CIVIL WAR, Brandon continued to prosper. John A. Conant, the more business-oriented of John Conant's two sons, had a Greek Revival style commercial block (A31) built c.1860 on property the family had retained next to the old office of the iron works on the bridge over the Neshobe. In 1861, the Brandon Town Hall (A22) was erected. At the time it was considered one of the most elaborate and expensive municipal buildings in the state. Its monumental portico includes two freestanding side columns much like the building type it emulates—a Greek temple. Work on the Gothic Revival style St. Thomas Episcopal Church (A19) was completed in 1863. Bishop John Henry Hopkins, an influential advocate of the Gothic Revival style for Episcopal churches, designed the structure. The church is similar in plan and materials to other Hopkins' designs like Trinity Episcopal Church in the City of Rutland.

As commerce and public activity increased, many new homes in the popular Second Empire and Italianate styles appeared on Park and other streets in the village. One home (A65) on Park Street was built c.1865 in the French Second



The chimney and furnace of the Newton and Thompson Manufacturing Company (33) date from an 1881 rebuilding of the plant after a series of fires, and likely are the oldest portion of this industrial complex. This company had mills and timberland in nearby Leicester, Goshen, and Pittsford, as well as Brandon. Alexander Newton, co-founder of the concern, lived near the Brandon works in Royal Blake's old home.

Empire style with a 3 story, Mansard-roofed tower and scroll-sawn trim around the windows. On the other side of the street, a prominent merchant, E. J. Bliss, had another French Second Empire style home (A53) built c.1870. About 1865, Edward C. Thompson commissioned both a home and carriage barn (A95) on High Street with characteristic Italianate style cube-like forms, cornice brackets, and cupolas. Thompson was co-partner in the Newton and Thompson Manufacturing Company which became the major employer in Forcstdale after the demise of the iron furnace. Established in 1856 to produce wooden boxes, spools, and molds, this firm suffered a number of fires until its plant was rebuilt in 1881 on the present site. Still in operation today, the plant complex (33) contains several structures dating from the 1881 rebuilding.

While wealthy individuals commissioned stylish new homes, tradesmen and laborers in the village also had new homes built for their growing families. Large, 2½ story, sidehall plan homes (e.g. 61, 64; c.1870) with simple Greek Revival style entries were built on the hillside behind the Brandon Seminary (now demolished) north of the Town Hall. Modest homes with a mixture of Greek Revival and Italianate style elements were built along Depot (now Church) Street. The Irish and Canadian Catholics of Brandon raised funds to build a rectory, a school, and a new church (to replace a



The Smith Block (A188), also known as the Briggs Block, dominates the west side of Center Street. Built in 1889 to replace another commercial block that had burned down the year before, this building was recently restored to its original appearance.

frame structure on Canada Street). The rectory (A145), completed in 1870 on Carver Street, is a substantial brick Italianate style building. In 1878, a small chapel was erected to one side of the rectory, and in 1880 a brick parochial school (A148) was built across the street. Finally, in 1881, a new High Victorian Gothic style church, St. Mary's (A146), was built onto the front of the chapel. Residents on Depot Street, which intersects Carver at St. Mary's, soon renamed their street Church Street.

The Howe Scale Company moved to Rutland in 1877, but industries such as Christie's Foundry, Newton and Thompson, several marble companies, and several paint companies continued to fuel the local economy. A portion of the Howe Scale site at the village falls became the home for a sizeable lumber business. The Gipson Lumber Company office (A29), an unusually long office/storage building on that site, dates from the turn of the century. The Brandon Kaolin and Paint Company operated a plant near the old iron ore beds; a tenant's home (23, c.1850) owned by Orange Smalley, one of the inventors of the electric motor and then a foreman at the plant, remains not far from the kaolin and ochre pits mined by the company. Around 1900, the Green Mountain Marble Company erected a marble mill and finishing shops (84, c.1900) southwest of Brandon village. In 1909, the Vermont Marble Company purchased several inactive marble properties, ran a marble mill next to the railroad line, and built an all-marble power substation (85, c.1915) near one of its quarries.



This farm (88), one of many in the fertile Otter Creek Valley, was first settled in the 1780s. It was taken over in 1878 by the Dean family. Several of the barns date from the early 20th century, when cattle raising and breeding were an important part of the Brandon economy.

The continued vitality of the village during this period is expressed in the construction of such public buildings as the 1888 Fire Station (A23) with Queen Anne detailing and a fire-wagon weathervane. On Center Street the imposing Smith Commercial Block (A188) of 1889 replaced the Simonds block which had been consumed by fire the year before. Its richly embellished cast iron storefronts and carved marble window lintels make it one of the outstanding commercial blocks in the county.

DAIRYING AND LIVESTOCK BREEDING on large farms also contributed to the prosperity of the village and became important pursuits in the last quarter of the 19th century. Huge cow barns such as those seen on the Dean Family Farm (88) stand as testaments to the upsurge of this activity. In 1875, Charles W. Winslow, a prominent Brandon breeder, founded the National Ayrshire Breeders Association which still maintains its headquarters in the town.

In 1893, an acquaintance of Winslow, Henry R. C. Watson of New York City, bought land in Brandon that he dubbed Forest Park Farm. Here, in spring and summer, he bred Morgans and other horses for harness racing on a track, the partial outline of which can still be seen between U.S. Route 7 and Town Highway 7 north of the village. The Brandon Town Fair, underwritten by this wealthy man-of-leisure, was organized and originally held on the grounds. Only the large brood mares' barn (11, 1904) and a few sheds remain from this once extensive stock farm.

Another wealthy individual, Albert G. Farr, also made Brandon his summer home. The son of a Brandon resident, Farr amassed his fortune as a Chicago banker and corporate officer. In 1909, he commissioned the house (A71) on Park Street known as "The Arches" because of its prominent arched entry pavilion. Farr also had an observatory (15) built on Mount Pleasant, north of the village, with similar, oversized, round-arched wall openings.



The Brandon Training School (9), like many other State institutions built in the early 20th century, had its structures designed in the Colonial Revival style. Dormitory D (1918) is characteristic of the symmetrical brick dormitories with entry porches and copper-capped, octagonal cupolas.



Built in 1909 for Albert G. Farr of Chicago, "The Arches" (A71) was the last great home erected on Park Street. His observatory (15), similar in style, was built about the same time on top of Mount Pleasant, and was used as an aerial observation point during World War II.

SEASONAL RESIDENTS as well as travelers were attracted to Brandon by its cool summers and pastoral allure. Proximity to Lake Hortonia, Lake Dunmore, and Silver Lake in neighboring towns made Brandon village an ideal place to stay for summer vacationers. The Brandon Inn (A41), an imposing gambrel roofed structure of marble, brick, and terra cotta, opened its doors to travelers in 1892 on the site of a former inn. Business was apparently brisk since the Inn soon annexed John Howe's former home (A42) next door and had a substantial livery stable (A41a) built.

The scenic assets of Brandon also succeeded in attracting a State institution seeking therapeutic benefits for its charges. In 1914 the State purchased Forest Park Farm from Henry Watson's estate and in 1915 opened the Vermont State School for Feeble Minded Children, now the Brandon Training School (9). The brick Colonial Revival style dormitories and service buildings of the school date from 1918 to 1938 and stand clustered on a slight rise amid maple and pine trees. They are now surrounded by more recent facilities built to provide care for an increased number of residents.

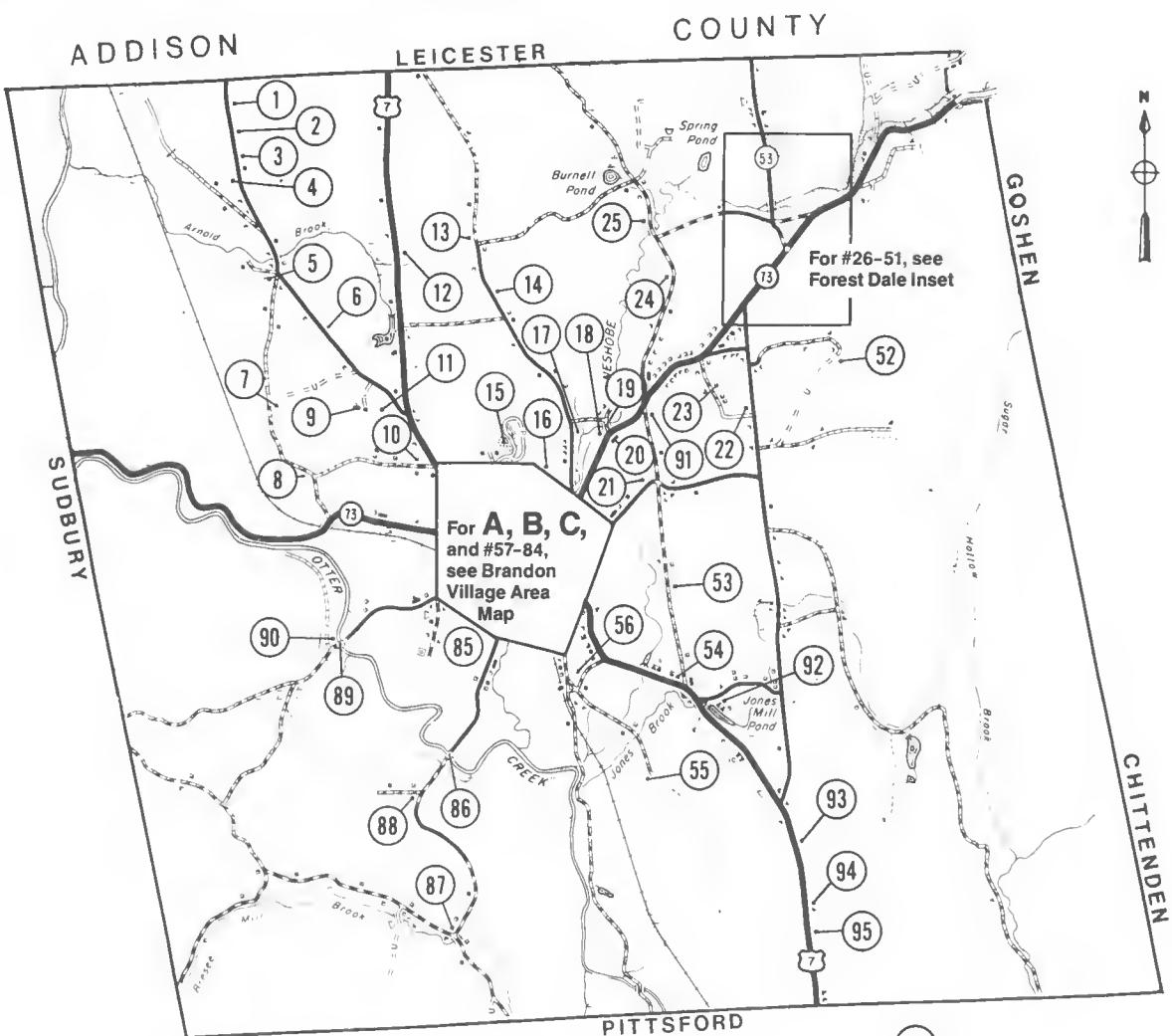
Beyond the influx of summer visitors, Brandon village felt the effects of new social forces in other ways. In 1916, the women of Brandon packed a town meeting and exercised

their power to vote to authorize \$50,000 for construction of a new high school. Completed in 1917, the Brandon High School building (68) became known for its balance of economy and beauty, its classically detailed facade "neither severely plain nor frivolously ornamental." After a fire on Central Square in 1918, three new brick commercial blocks (A38, A39, A40) with modest classical details and cream brick facades arose from the ashes. One (A40) housed the latest entertainment innovation — a moving-picture theatre. Automobiles became commonplace on the village streets by 1920, and Barker's service garage (A193) was erected in 1922 across from the Town Hall on the former site of John Conant's grist mill.

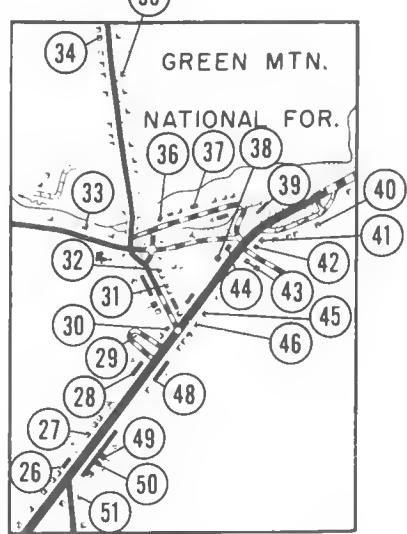
Despite some remodeling and demolitions to make way for new construction since World War II, the town of Brandon has successfully retained many of its most significant historic resources. In the areas outside the village, a number of farmhouses and covered bridges remain from the early 19th century, as well as working livestock farms of the early 20th century. Forestdale contains industrial, residential, and community structures dating from both the early iron works and the later wood products manufactory. Brandon village is unique, with two greens and wide, radiating avenues lined with historic and architecturally significant buildings. In recognition of this distinction, the village has been listed almost in its entirety as a historic district in the National Register of Historic Places. The successful preservation of this village, together with the buildings of Forestdale and scattered farms, will ensure that a wide range of important and beautiful architecture continues to enrich the life of this remarkable town.

TOWN OF BRANDON MAP

Sites Listed in the State Register of Historic Places
 (Numbers correspond to Register listings that follow.
 For **A**, **B**, and **C**, see historic district maps.)



SCALE
 1 0.5 0 1 2 Miles
 1 0.5 0 1 2 Kilometers

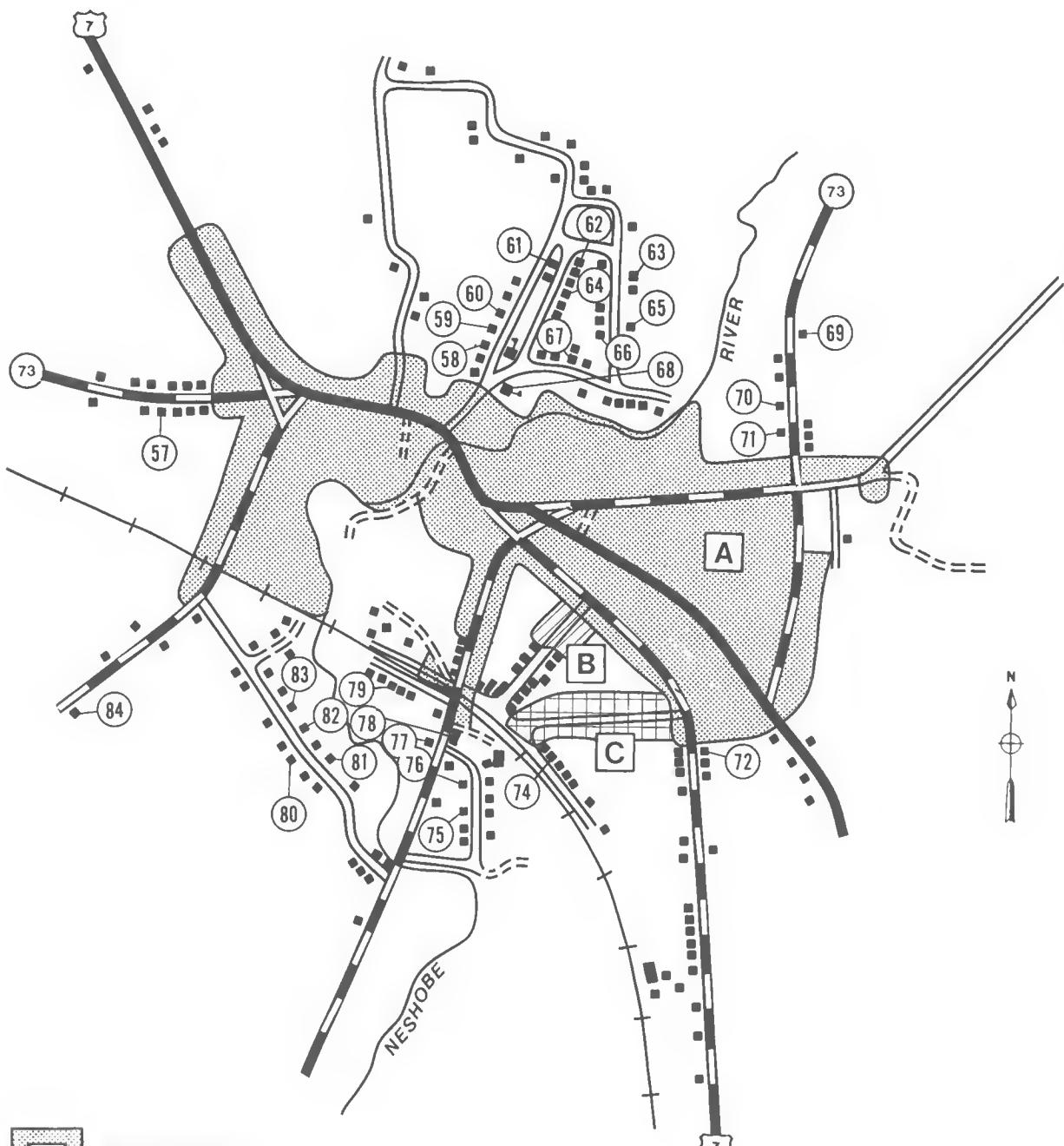


INSET
 FOREST DALE

BRANDON VILLAGE AREA MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A**, **B**, and **C**, see historic district maps.)



A
BRANDON VILLAGE
HISTORIC DISTRICT



B
ROSSITER STREET
HISTORIC DISTRICT



C
CHURCH STREET
HISTORIC DISTRICT

SCALE

0

.5 KILOMETERS

1/2 MILES

0

0

TOWN OF BRANDON
Sites Listed in
the State Register
of Historic Places
(For locations see town,
village area, and
historic districts maps)

1 Nathaniel Fisk Farm

a. House, c.1810/c.1840
 Federal-Greek Revival style,
 Three-quarter I-house, brick.
 Features: marble lintels, leaded
 glass window, transom, sidelights,
 gable fanlight, Queen Anne porch.
 b. Barn, c.1880
 Features: metal silo, wood silo.
 c. Shed, c.1890
 d. Barn, c.1890

2 House, c.1850

I-house.
 Features: Italianate porch.
 Related barn, Carriage barn.

3 House, c.1850

Greek Revival style, sidehall
 plan, 1½ stories.
 Features: corner and entry
 pilasters, sidelights, entry
 entablature.
 Related garage, barn.
 Features: transom.

4 House, c.1850

Greek Revival style, gable
 roof, 1½ stories.
 Features: corner and entry
 pilasters, entry entablature,
 sidelights.
 Related barn.

5 School, c.1820

Brick, gable roof, 1½ stories.
 Features: cupola.

6 (Farm)

a. Pighouse, c.1920
 b. Slaughter House, c.1920
 c. Pighouse, c.1920



Features: metal ventilator.

7 House, c.1810

Cape Cod.

8 House, c.1855

Vernacular-Greek Revival
 style, sidehall plan, 1½ stories.
 Features: entry entablature,
 sidelights, kneewall window,
 entry pilasters.
 Related barn.

9 Brandon Training School

a. Dormitory, 1921
 Colonial Revival style, brick, hip
 roof, 2½ stories.
 Features: porch, sidelights,
 transom, cupola, marble, flat
 arches.
 b. Dormitory, 1929
 Colonial Revival style, brick, hip
 roof, 2 stories.
 Features: distinctive chimney,
 cupola, flat arches, marble, side-
 lights, transom, porch.

c. Dormitory, 1920
 Colonial Revival style, brick, hip
 roof, 2 stories.
 Features: distinctive chimney,
 cupola, flat arches, marble, side-
 lights, transom, porch.
 d. Dormitory, 1939
 Colonial Revival style, brick, gable
 roof, 2½ stories.

Features: cupola, porch, flat
 arches, marble, sidelights,
 transom.
 e. Heating Plant, 1918
 Brick.
 Features: distinctive chimney.
 f. Laundry, 1918
 Colonial Revival style, brick, gable
 roof, 1½ stories.
 Features: flat arches, cupola.
 g. Shop, 1921
 Colonial Revival style, brick.
 Features: flat arches, arched
 porch, sidelights, transom.

10 House, c.1865
 Gable roof, 1½ stories.
 Features: Gothic wall dormer.
 Related shop.
 Features: cornice brackets.

11 Barn, 1904
 Gambrel roof.
 Related shed.

12 House, 1790
 Cape Cod.
 Features: sidelights.

13 House, c.1845
 Greek Revival style, Georgian
 plan.
 Features: entry pilasters, side-
 lights, entry entablature.

14 House, c.1845
 Greek Revival style, Georgian
 plan.
 Features: entry pilasters, side-
 lights, entry entablature, marble.

15 Observatory, c.1910
 Neo-classical Revival style,
 Mansard roof, 1 story.
 Features: arched, round arch
 window, wall pilasters, cobble-
 stone chimney.

16 House, c.1880
 Queen Anne-Eastlake style,
 mansard roof, 2 stories.
 Features: porch, towers,
 stained glass, iron cresting,
 shinglework, applied
 woodwork.

17 House, c.1845

Greek Revival style, sidehall
 plan, brick, 2½ stories.
 Features: gable window, corner
 pilasters, marble lintels.

18 House, c.1850
 Greek Revival style, sidehall
 plan, 2½ stories.
 Features: entry pilasters, side-
 lights, entry entablature.

19 Bridge, c.1890
 Pony truss.
 Features: marble, cast iron.

20 House, c.1850
 Greek Revival style, Pavilion
 with ells.
 Features: recessed porch,
 recessed balcony, marble
 porch.

21 House, c.1905
 Queen Anne style, jerkinhead
 roof, 2 stories.
 Features: Queen Anne
 window, hood moldings,
 Queen Anne porch, porte
 cochere.
 Related barn.
 Features: metal ventilator.

22 House, c.1850
 Gable roof, 1½ stories.

23 House, c.1850
 Gable roof, 1½ stories.

24 House, c.1820
 Vernacular-Greek Revival
 style, gable roof, 1½ stories.
 Features: kneewall window,
 full entablature, transom,
 entry entablature, entry
 pilasters, marble.

25 House, c.1810
 Federal style, gable roof, 2½
 stories.

Features: distinctive chimney,
 entry pilasters, entry entabla-
 ture, transom, sidelights.

26 House, c.1850
 Vernacular-Greek Revival
 style, sidehall plan, 1½ stories.
 Features: full entablature,
 paneled corner pilasters, knee-
 wall window, Queen Anne
 porch.

27 House, c.1900
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

28 House, c.1890
 Gable roof, 2½ stories.
 Features: gable screen, Colo-
 nial Revival porch.

29 School, 1926

Neo-Classical Revival style,
 1 story.
 Features: parapet, name
 inscription, porch.

30 House, c.1890
 Vernacular-Queen Anne style,
 gable roof, 1½ stories.

31 House, c.1885
 Queen Anne style, gable roof,
 2½ stories.
 Features: Colonial Revival
 porch, distinctive dormer,
 applied woodwork, shingle-
 work, diagonal boarding.
 Related garage.

32 House, c.1925
 Vernacular-Tudor Revival
 style, gable roof, 1½ stories.
 Features: distinctive dormer,
 recessed porch, distinctive
 chimney.
 Related garage.
 Features: cupola.

**33 Newton & Thompson
 Company**

a. Industrial Building, c.1890
 Gable roof, 1 story.
 b. Shop, c.1885
 Features: distinctive chimney.
 c. Powerhouse, c.1895
 Brick, gable roof, 1 story.
 Features: distinctive chimney, date
 inscription, marble.
 d. Mill, c.1910
 Gable roof, 1 story.
 e. Office, c.1880
 Gable roof, 1 story.
 Features: door hood.
 f. Industrial Building, c.1910
 Gable roof, 1 story.
 g. Office, c.1900
 1 story.
 Features: falsefront.
 h. Industrial Building, c.1910
 1 story.

34 House, c.1880
 Vernacular-Queen Anne style,
 gable roof, 1½ stories.
 Features: gable screen, barge-
 board, bay window, applied
 woodwork.

Related stable.

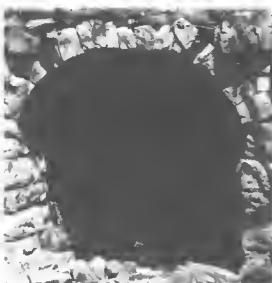
35 House, c.1875
 Vernacular-Gothic Revival
 style, gable roof, 1½ stories.
 Features: hood moldings, bay
 window, triangular arch
 window, segmental arch
 window, polychrome slate,
 Italianate porch.

36 House, c.1900
 Gable roof, 1½ stories.
 Features: Colonial Revival
 porch.
 Related garage.

37 House, c.1860
 Vernacular-Greek Revival
 style, Classic Cottage.
 Features: Queen Anne porch,
 bay window, full entablature,
 shinglework.

38 Church, 1853
 Gothic Revival style, gable
 roof, 1½ story.
 Features: corner pilasters,
 label lintels, pointed arch
 window, door hood, belfry.

39 Forestdale Furnace,



c.1830/c.1854
Stone.

Listed in the National Register of Historic Places

40 House, c.1850
Greek Revival style, gable roof, 2½ stories.
Features: paneled corner pilasters, fretwork.

41 House, c.1850
Greek Revival style, gable roof, 1½ stories.
Features: paneled corner pilasters, peaked lintelboards.

42 House, c.1840
Greek Revival style, Georgian plan, stone.
Features: sidelights, entry entablature, entry pilasters.
Related carriage barn.

43 House, 1830
Federal style, Three-quarter Georgian plan.
Features: entry pilasters, transom, sidelights, entry entablature.
Related barn.

44 House, c.1920
Bungalow, gable roof, 1½ stories.
Features: porch, stickwork, cobblestone.

45 House, c.1880
Hip roof, 2 stories.
Features: peaked lintelboards, Queen Anne porch.

46 House, c.1880
Vernacular-Italianate style, gable roof, 2½ stories.
Features: hood moldings, Queen Anne porch.

48 House, c.1830
Gable roof, 2 stories.
Features: Queen Anne porch.

49 Church, c.1855
Greek Revival style, gable roof, 1 story.
Features: corner pilasters, full entablature, belfry, stained glass, entry pilasters, entry entablature.

50 School, 1892
Vernacular-Queen Anne style, gable roof, 1 story.
Features: shinglework, date inscription, roof finial, door hood, sunburst, belfry.

51 House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related barn.

52 Barn, c.1900
Features: cupola.
Related house.

53 House, c.1810
Georgian plan.
Features: Queen Anne porch.

54 House, c.1870
Vernacular-Gothic Revival style, gable roof, 1½ stories.
Features: segmental arch window, distinctive chimney, porch, hood moldings.

55 House, c.1790
Cape Cod.
Features: massive central chimney, transom.
Related barn, shhd.
Features: metal ventilator.

56 Barn, c.1900
Features: metal ventilator.
Related house.

57 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 2 stories.
Features: entry entablature, sidelights, full entablature, entry pilasters.

58 House, c.1915
Gable roof, 1½ stories.
Features: Colonial Revival porch.
Related garage.

59 House, c.1915
Vernacular-Bungalow style, jerkinhead roof, 1 story.
Features: Bungalow porch.
Related garage.

60 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, bay window, Queen Anne porch.
Related barn.

61 House, c.1860
Sidehall plan, 1½ stories.
Features: entry entablature.
Related garage.

62 House, c.1875
Italianate style, 2 stories.
Features: Italianate porch, bay window, cornice brackets, distinctive lintelboards, transom, enriched frieze.

63 House, c.1870
Sidehall plan, 1½ stories.
Features: entry entablature.

64 House, c.1870
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: entry pilasters, entry entablature.

65 House, c.1860
Sidehall plan, 1½ stories.
Features: full entablature, entry entablature.
Related garage.

66 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, Queen Anne porch.

67 House, c.1885
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: Queen Anne porch.
Related carriage barn, garage.

68 School, 1917
Neo-Classical Revival style, brick, 2½ stories.
Features: parapet, name inscription, hood moldings, door hood, wall pilasters.

69 House, c.1830
Gable roof, 1½ stories.
Features: Queen Anne porch, roof finial, wood cresting.
Related barn.

70 House, c.1870
Greek Revival style, sidehall plan, 2½ stories.
Features: entry entablature, entry pilasters, corner pilasters, full entablature, triangular arch window.
Related carriage barn.

71 House, c.1920
Bungalow style, hip roof, 1½ stories.
Features: Bungalow porch, rafter tails.
Related garage.

72 House, c.1855
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, sidelights.
Related barn.

74 House, c.1855
Classic Cottage.
Features: kneewall window.

75 House, c.1865
Sidehall plan, 1½ stories.
Features: entry entablature, transom.

76 House, c.1875
Gable roof, 1½ stories.
Features: door hood.

77 House, c.1875
Gable roof, 1½ stories.
Features: Queen Anne porch, kneewall window.

78 House, c.1830
Three-quarter Georgian plan.

79 House, c.1875
Gable roof, 2 stories.
Features: Italianate porch, transom, distinctive door.

80 House, c.1865
Vernacular-Greek Revival style, Classic Cottage.
Features: full entablature, porch.

81 House, c.1850
Classic Cottage.
Features: kneewall window, entry entablature, entry pilasters.

82 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

83 House, c.1890
Classic Cottage.
Features: Queen Anne porch, kneewall window.
Related barn.

84 Industrial Building, c.1900
85 Powerhouse, c.1900
Stone, 2 stories.
Features: marble, cast-iron, stone lintels.

86 Covered Bridge, 1838
Through truss.
Features: Town lattice truss, marble.
Listed in the National Register of Historic Places

87 House, c.1800
Brick, gable roof, 2½ stories.
Features: flat arches, distinctive chimney.

88 Dean Farm
a. House, c.1825
Classic Cottage.
Features: entry entablature.
b. House, c.1865
Gable roof, 1½ stories.
c. Barn, c.1840
Features: wood silo, metal ventilator.
d. Barn, c.1920
Features: date inscription, wood silo.
e. Shed, c.1920

89 Covered Bridge, c.1840
Through truss.
Features: marble, entry pilasters, Town Lattice truss.
Listed in the National Register of Historic Places

90 Sanderson Farm
a. House, c.1850
Vernacular-Greek Revival style, Georgian plan.
Features: entry pilasters, entry entablature.
b. Shed, c.1910
c. Barn, c.1910
d. Barn, c.1910
Features: wood silo.
e. Shed, c.1930

91 House, c.1835
Federal-Greek Revival style, Georgian plan.
Features: enriched cornice, sidelights, entry pilasters.

92 House, c.1860
Sidehall plan, 2 stories.
Features: entry entablature, entry pilasters.
Related barn, barn, shed.

93 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters, entry pilasters, entry entablature, peaked lintelboards, Italianate porch.

94 House, c.1820
Vernacular-Federal style, Georgian plan, hip roof.
Features: entry pilasters.
Related barn.

95 House, c.1820
Georgian plan.
Features: massive central chimney.
Related barn, barn, shed.

BRANDON VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

Brandon village is the composite of almost continuous growth throughout the 19th century. Substantial homes line the broad avenues of Pearl and Park streets while commercial, religious, and civic buildings crowd Center Street and surround Central Square. The historic district includes good examples of nearly every 19th century architectural style in a variety of forms and with exceptional details.



Central Square



Park Street



Brandon Inn (A41, 1892)



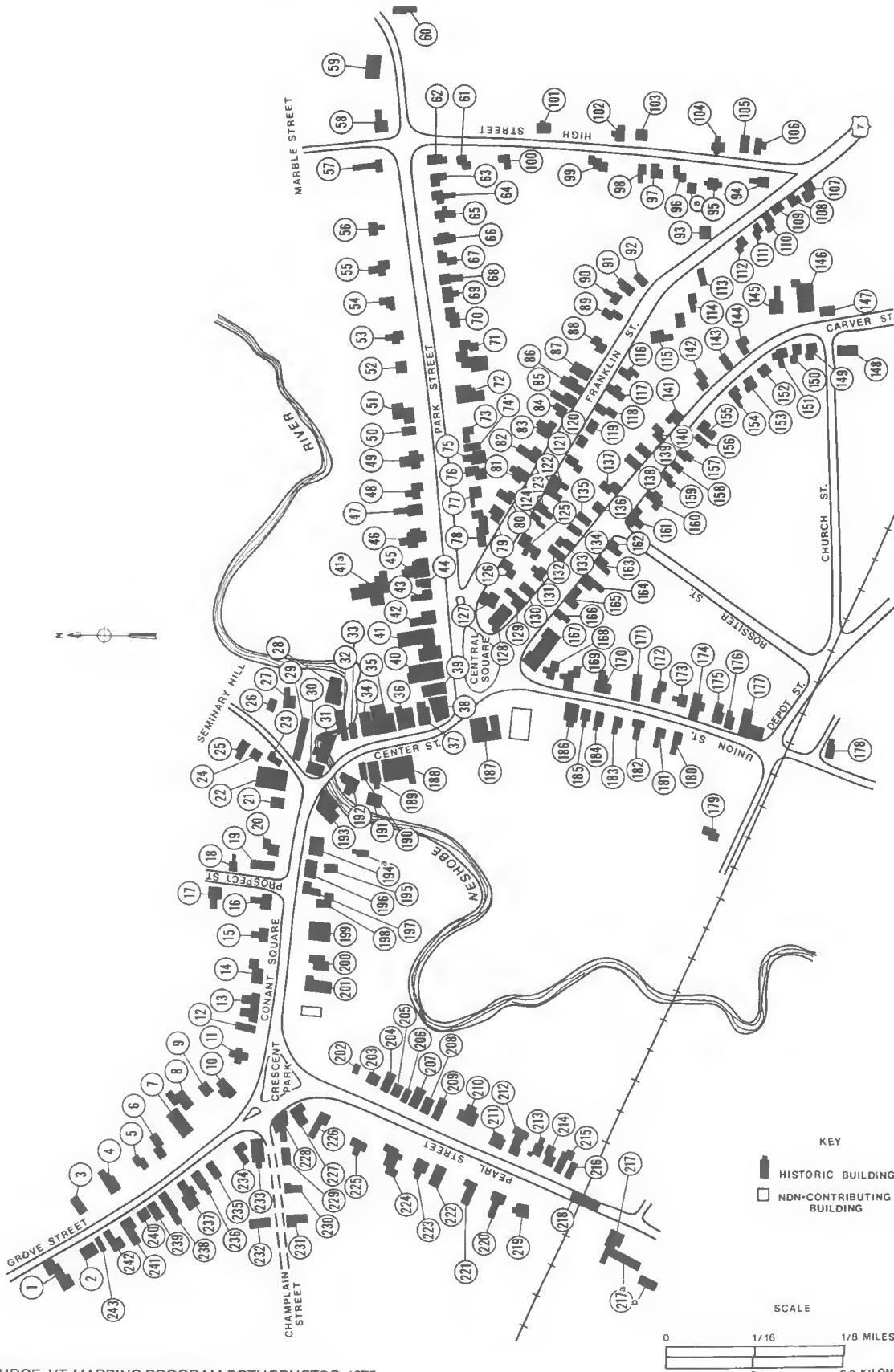
Catholic Rectory (A146, 1870)



(A14, c.1840)

A BRANDON VILLAGE HISTORIC DISTRICT MAP

Listed in the National Register of Historic Places
 (Numbers correspond to accompanying Register listings.)



BRANDON VILLAGE HISTORIC DISTRICT

*Listed in
the National Register
of Historic Places*

A1 House, c.1890
Gable roof, 2½ stories.

A2 House, c.1850
Classic Cottage.
Features: Colonial Revival porch, enriched frieze.

A3 House, c.1880



Italianate style, gable roof, 2½ stories.
Features: round window, Italianate porch, distinctive chimney, cornice brackets.

A4 House, c.1830
Federal style, gable roof, 2 stories.
Features: gable fanlight.

A5 House, c.1870
Gable roof, 1½ stories.
Features: Queen Anne porch.

A6 House, c.1850
Greek Revival style, gable roof, 2 stories.
Features: Queen Anne porch, sidelights, entry entablature, entry pilasters.

A7 Gas Station, c.1930
Gable roof.
Features: stepped parapet.

A8 House, c.1843
Greek Revival style, sidehall plan, 2 stories.
Features: sidelights, reveals, marble, paneled entry pilasters, Queen Anne porch, fretwork.

A9 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne window.

A10 House, c.1870
Gable roof, 1½ stories.

A11 House, c.1890
Brick, jerkinhead roof, 2½ stories.
Features: marble lintels, bargeboard.

A12 House, c.1900
Gable roof, 2 stories.

A13 House, c.1800/c.1850
Gable roof, 2½ stories.

A14 House, 1849
Greek Revival style, stone, Georgian plan.
Features: marble, sidelights, entry pilasters, entry entablature, fretwork, entry fanlight.

A15 House, c.1850
Greek Revival style, 2½ stories.
Features: transom, Italianate porch.



Federal style, brick, Georgian plan.

Features: sidelights, keystones, Colonial Revival porch, gable fanlight, entry fan, reveals, arched wall panels.

A17 Servants Quarters, c.1845
Vernacular-Greek Revival style, brick, gable roof, 1½ stories.
Features: Queen Anne porch.

A18 House, c.1850
Brick, 1½ stories.
Features: wood lintels.

A19 Church, 1863
Architect/builder: John Henry Hopkins.
Gothic Revival style, stone, gable roof, 1 story.
Features: central tower, buttresses, stained glass, roof finials, round window, pointed arch window, wood cresting, limestone.

A20 House, c.1840
Vernacular-Federal style, brick, gable roof, 2½ stories.
Features: Italianate porch, gable fanlight, tie rod ends.

A21 House, c.1840
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: entry entablature, entry pilasters, gable fanlight, Queen Anne porch, bay window.

A22 Town Hall, 1861
Architect/builder: John A. Conant.
Greek Revival style, brick.
Features: marble lintels, monumental portico, full entablature, wall pilasters, transom, entry pilasters.

A23 Fire Station, 1888
Queen Anne style, brick, 2½ stories.

Features: tower, round window, segmental arch window, decorative brickwork, gable screen, bargeboard.

A24 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: transom, sidelights, entry entablature, entry pilasters, corner pilasters, Italianate porch.

A25 House, c.1880
Queen Anne-Eastlake style, gable roof, 1½ stories.
Features: Queen Anne porch, applied woodwork, hood moldings, shinglework, gable screen, Queen Anne window.

A26 House, c.1905
Queen Anne style, gable roof, 2 stories.
Features: shinglework, sunburst, Queen Anne porch, bay window.

A27 House, c.1830
Georgian plan.
Features: distinctive chimney, gable fanlight.

A28 Barn, c.1880

A29 Office, c.1900
Vernacular-Italianate style, flat roof, 2 stories.
Features: cornice brackets, falsefront, Queen Anne porch.

A30 Office, c.1828
Federal style, gable roof, 2½ stories.
Features: gable fanlight, keystones, flat arch, cast-iron, distinctive chimney.

A31 Commercial Block, c.1850
Greek Revival style, brick, 2½ stories.
Features: stone lintels, transom, cornice brackets, cast-iron.

A32 Store, c.1885
Vernacular-Italianate style, flat roof, 1 story.
Features: cornice brackets.

A33 Commercial Block, c.1885
Queen Anne style, 2 stories.
Features: marble, beltcourse, segmental arch window, decorative brickwork.

A34 Store, 1950
Flat roof, 1 story.

A35 Commercial Block, 1950
Features: marble, quoins.

A36 Store, c.1880
Flat roof, 2 stories.
Features: transom.

A37 Store, c.1920
Flat roof, 1 story.

A38 Commercial Block, 1918
Neo-Classical Revival Style, 2 stories.
Features: flat arches, keystones, parapet, wall pilasters, date inscription, door hood.

A39 Commercial Block, c.1918
2 stories.
Features: stone lintels, original storefront.

A40 Commercial Block, 1919
Neo-Classical Revival Style, 2 stories.
Features: enriched cornice, granite, stone lintels, date inscription, wall pilasters, parapet.

A41 Inn, 1892
Queen Anne-Shingle Style, brick, gambrel roof, 4 stories.
Features: rusticated stone, marble, terra cotta, stone lintels, cast iron, distinctive dormers.

A41a Stable, 1892
Queen Anne style.
Features: cupola.

A42 House, c.1855



Greek Revival style, brick, sidehall plan, 2½ stories.
Features: full entablature, corner pilasters, etched glass window, sidelights, marble, transom, Greek Revival style porch, colonnade.

A43 House, c.1860
Sidehall plan, 1½ stories.
Features: sidelights, entry entablature, bay window, Italianate porch.

A44 House, c.1835
Greek Revival style, brick, gable roof, 2½ stories.
Features: stone lintels.

A45 House, c.1835
Federal style, Georgian plan.
Features: flat arches, sidelights, entry fanlight, leaded glass window, entry columns, Palladian window.

A46 House, c.1860
Gable roof, 2½ stories.
Features: bargeboard, Queen Anne porch.

A47 House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: marble lintels, Queen Anne porch.

A48 House, c.1855



Greek Revival style, sidehall plan, 2½ stories.
Features: distinctive chimney, flushboard siding, Gothic Revival porch, reveals, fret-work, entry pilasters, transom, etched glass window.

A49 House, c.1835/c.1920
Federal style, Georgian plan.
Features: entry fanlight, columns, keystones, stone lintels.

A50 House, c.1865
Gothic Revival style, sidehall plan, 1½ stories.
Features: bay window, door hood, bargeboard.

A51 House, c.1850
Greek Revival style, Georgian plan.
Features: entry pilasters, sidelights, entry entablature, fretwork.

A52 House, c.1870
French Second Empire style, Mansard roof, 2½ stories.
Features: cornice brackets, distinctive lintelboards, distinctive dormer, corner pilasters, Italianate porch, transom, enriched cornice, hood moldings.

A53 House, 1887
Sidehall plan, 2½ stories.
Features: cornice brackets, bay window, wall pilasters.

A54 House, c.1850
Greek Revival style, gable roof, 1½ stories.

A55 House, c.1875



Gothic Revival style, gable roof, 1½ stories.
Features: distinctive chimney, unusual window, Gothic wall dormer, Queen Anne porch.

A56 House, c.1875
Gable roof, 2½ stories.
Features: cornice brackets, transom, sidelights, bay window, leaded glass window.

A57 House, c.1850
Greek Revival style, Georgian plan.
Features: entry pilasters, Queen Anne porch, fretwork, entry fanlight.

A58 House, c.1830
Vernacular-Federal-Greek Revival style, Georgian plan.
Features: gable fanlight, transom, sidelights.

A59 Barn, c.1870
Features: cupola, marble.

A60 House, c.1880
High Victorian Italianate style, gable roof, 2½ stories.
Features: door hood, distinctive dormer, cornice brackets, round arch window, hood moldings.

A61 House, c.1840
Greek Revival style, sidehall plan, 1½ stories.

A62 House, c.1855
Italianate style, hip roof, 2 stories.
Features: Queen Anne porch, belvedere, cornice brackets, round arch window, peaked gable.

A63 House, c.1875
Gothic Revival style, gable roof, 1½ stories.
Features: bay window, Italianate porch, gable screen.

A64 House, c.1870
French Second Empire style, Mansard roof, 2½ stories.
Features: cornice brackets, round arch window, marble, towers, bay window, Queen Anne porch, distinctive lintelboards.

A65 House, c.1875
Gable roof, 2½ stories.
Features: gable fan, Queen Anne porch.

A66 House, c.1855
Greek Revival style, sidehall plan, 2½ stories.

A67 House, c.1850
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, sidelights, transom.

A68 House, c.1870
Gable roof, 2½ stories.
Features: cornice brackets, bay window.

A69 House, c.1850
Gable roof, 1½ stories.
Features: bay window.

A70 House, c.1850
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, porch, sidelights, distinctive chimney.

A71 House, 1909
Hip roof, 2 stories.
Features: marble, keystones, wall pilasters, ogee roof, porte cochere, arcading.

A72 House, c.1845
Greek Revival style, sidehall plan, 2½ stories.
Features: reveals, keystones, gable fan, distinctive chimney, Gothic Revival porch, entry fan.

A73 House, c.1830
Gable roof, 2½ stories.
Features: Italianate porch.

A74 House, c.1865
Gable roof, 2½ stories.
Features: bay window, Queen Anne porch.

A75 House, c.1845
Greek Revival style, sidehall plan, 2½ stories.
Features: Colonial Revival porch, entry fan, gable fan, reveals, keystones, sidelights, entry columns.



Vernacular-Greek Revival-Eastlake style, gable roof, 2½ stories.

Features: tower, door hood, gable fan, keystones, Queen Anne porch, roof finial, applied woodwork.

A77 House, c.1910
Jerkinhead roof, 2 stories.
Features: bay window.

A78 Store, c.1830
Federal style, brick, gable roof 3½ stories.
Features: gable fanlight, keystones, arched wall panels, stone lintels, cast-iron porch.

A79 House, c.1840
Federal-Greek Revival style, brick, gable roof, 2½ stories.
Features: distinctive chimney, decorative brickwork, gable fanlight, distinctive dormer.

A80 House, c.1850
Greek Revival style, gable roof, 2 stories.
Features: transom.

A81 House, c.1850
Federal-Greek Revival style, brick, sidehall plan, 2½ stories.
Features: decorative brick-work, marble, triangular window, keystones, flat arch, entry fanlight, sidelights, round arch window, distinctive dormer, leaded glass window, Colonial Revival porch, gable fanlight.

A82 House, c.1840
Greek Revival style, Georgian plan.
Features: fretwork, transom, Queen Anne porch, sidelights, gable fan.

A83 House, c.1855
Greek Revival style, gable roof, 2 stories.
Features: sidelights.

A84 House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: peaked lintelboards.

A85 House, c.1865
I-house.
Features: distinctive door

A86 House, c.1860
Gable roof, 2 stories.
Features: bargeboard, gable fan.

A87 House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: side tower, roof finial, applied woodwork, sunburst, bargeboard, gable screen.

A88 House, c.1870
Gable roof, 1½ stories.

A89 House, c.1860
Gable roof, 1½ stories.
Features: Queen Anne porch.

A90 House, c.1870
Gable roof, 1½ stories.

A91 Duplex, c.1880

Queen Anne style, gable roof, 1½ stories.
Features: Queen Anne porch, sunburst, applied woodwork.

A92 House, c.1860
Gable roof, 1½ stories.
Features: Queen Anne porch.

A93 House, c.1870
Gable roof, 2½ stories.

A94 House, c.1865
Gable roof, 1½ stories.
Features: Queen Anne porch.

A95 House, c.1870
Italianate style, 2 stories.
Features: belvedere, cornice brackets, door hood, porch, round arch window, enriched frieze, decorative lintelboards.

A95a Carriage Barn, c.1870
Italianate style, hip roof.
Features: round window, belvedere, cornice brackets.

A96 House, c.1850
Greek Revival style, sidehall plan, 1½ stories.
Features: Queen Anne porch.

A97 House, c.1850
Sidehall plan, 1½ stories.
Features: Bungalow porch.

A98 House, c.1850
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature.

A99 House, c.1930
Gable roof, 1½ stories.

A100 House, c.1830
Federal-Greek Revival style, Three-quarter I-house.
Features: entry pilasters, entry entablature, Queen Anne porch.

A101 House, c.1850
Gable roof, 2½ stories.
Features: full entablature.

A102 House, c.1880
1½ stories.
Features: sunburst.

A103 House, c.1920
Gable roof, 1½ stories.

A104 House, c.1860
Classic Cottage.

A105 House, c.1880
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, applied woodwork.

A106 House, c.1885
Gable roof, 2½ stories.
Features: Colonial Revival porch.

A107 House, c.1870



Greek Revival style, sidehall plan, 1½ stories.
Features: transom, sidelights, marble, bay window, entry entablature, entry pilasters.

A108 House, c.1865
Gable roof, 1½ stories.
Features: bay window.

A109 House, c.1840
Gable roof, 1½ stories.

A110 House, c.1870
Gable roof, 1½ stories.
Features: bargeboard, entry entablature.

A111 House, c.1850
Gable roof, sidehall plan, 1½ stories.
Features: entry entablature, bargeboard.

A112 House, c.1850
Vernacular-Greek Revival style, sidehall plan, 1½ stories.

A113 House, c.1870
Gable roof, 2½ stories.

A114 House, c.1865
Gable roof, 1½ stories.
Features: Queen Anne porch.

A115 House, c.1870



French Second Empire style, Mansard roof, 2 stories.
Features: Italianate porch, distinctive lintelboards, polychrome slate, enriched entablature, distinctive.

A115a Carriage Barn, c.1870
French Second Empire style, jerkinhead roof.
Features: cornice brackets, belvedere, roof finials, round arch window, distinctive dormer.

A116 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: Queen Anne porch.

A117 House, c.1860
Sidehall plan, 1½ stories.

A118 House, c.1865
Sidehall plan, 2½ stories.

A119 House, c.1850
Sidehall plan, 1½ stories.

A120 House, c.1845
Greek Revival style, sidehall plan, 2½ stories.
Features: entry entablature, round arch window.

A121 House, c.1870
Sidehall plan, 2½ stories.
Features: entry entablature.

A122 Duplex, c.1850
Greek Revival style, gable roof, 2½ stories.
Features: distinctive chimney, sidelights, entry pilasters, fretwork.

A123 House, c.1845
Gable roof, 1½ stories.

A124 House, c.1850
Greek Revival style, gable roof, 2½ stories.
Features: sidelights, entry pilasters, corner pilasters, entry entablature.

A125 House, c.1860
Gable roof, 1½ stories.
Features: marble, Queen Anne porch.

A126 House, c.1840
Sidehall plan, 1½ stories.
Features: Italianate porch.

A127 Parsonage, c.1870
Vernacular-Italianate style, hip roof, 2 stories.
Features: enriched frieze, hood moldings.

A128 Church, 1876
Architect/Builder: Clinton Smith
Romanesque style, gable roof, 2 stories.
Features: belfry, round window, hood moldings, stained glass, side tower, gable fan, round arch window, flush-board siding, distinctive door, distinctive lintelboards.

A129 House, c.1860
Greek Revival-Italianate style, sidehall plan, 2 stories.
Features: cornice brackets, entry entablature, entry pilasters.

A130 House, c.1865
Vernacular-Italianate style, gable roof, 2½ stories.
Features: door hood.

A131 House, c.1870



Italianate style, hip roof, 2 stories.

Features: belvedere, round arch window, hood moldings, cornice brackets, round window, bay window, Italianate porch.

A132 House, c.1870
Gable roof, 2 stories.

A133 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature.

A134 House, c.1865
Gable roof, 2 stories.
Features: Queen Anne porch, peaked lintelboards.

A135 House, c.1865
Sidehall plan, 1½ stories.

A136 House, c.1865
Sidehall plan, 1½ stories.
Features: Queen Anne porch.

A137 House, c.1870
Italianate style, gable roof, 2½ stories.
Features: Italianate porch, corner pilasters, sidelights, transom.

A138 House, c.1870
Gable roof, 1½ stories.
Features: Queen Anne porch.

A139 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

A140 House, c.1865



Gable roof, 1½ stories.
Features: distinctive door.

A141 House, c.1865
Vernacular-Italianate style, gable roof, 1½ stories.
Features: cornice brackets, polychrome slate, round arch window.

A142 House, c.1870
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.

A143 House, c.1870
Gable roof, 1½ stories.
Features: marble.

A144 House, c.1870
Gable roof, 1½ stories.

A145 Rectory, 1870
Italianate style, hip roof, 2 stories.
Features: hood moldings, belvedere, cornice brackets, arched wall panels, enriched frieze, round arch windows, sidelights, transom, porch, corner pilasters, shrine.

A146 Church, 1888
High Victorian Gothic style, gable roof, 1½ stories.
Features: pointed arch window, marble, hood moldings, towers, transom, window tracery, rose window, polychrome stone, buttresses, shrine.

A147 House, c.1860
Gothic Revival style, gable roof, 1½ stories.
Features: bargeboard, hood moldings, bay window, Gothic wall dormer, label lintels.

A148 School, 1885
Gable roof, 1 story.
Features: marble lintels, rafter tails, date inscription, rose window.

A149 House, c.1870
Gable roof, 1½ stories.

A150 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, entry pilasters.

A151 House, c.1880
Gable roof, 1½ stories.

A152 House, c.1870
Italianate style, gable roof, 2 stories.
Features: Queen Anne porch, bay window, cornice brackets.

A153 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, entry entablature, sidelights, transom.

A154 House, c.1875
Gable roof, 2½ stories.
Features: Queen Anne window, bay window.

A155 House, c.1880
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: Queen Anne porch.

A156 House, c.1880
Gable roof, 1½ stories.

A157 House, c.1870
Gable roof, 1½ stories.
Features: Queen Anne porch, bay window.

A158 House, c.1875
Sidehall plan, 1½ stories.
Features: bay window, door hood.

A159 House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: Queen Anne porch, entry pilasters, entry entablature.

A160 House, c.1870
Gable roof, 1½ stories.
Features: Queen Anne porch, distinctive door.

A161 House, c.1865
Italianate style, hip roof, 2 stories.
Features: cornice brackets, paneled corner pilasters, transom, sidelights, bay window, peaked lintelboards, round arch windows, belvedere, Queen Anne porch, full entablature.

A162 House, c.1875
Gable roof, 2½ stories.
Features: label lintels.

A163 House, c.1850



Vernacular-Italianate style, gable roof, 1½ stories.
Features: Italianate porch, cornice brackets.

A164 House, c.1880
Flat roof, 2 stories.
Features: Queen Anne window, Queen Anne porch, full entablature.

A165 House, c.1850
Greek Revival style, gable roof, 1½ stories.

A166 House, c.1870
Gable roof, 1½ stories.

A167 Office, 1952
Hip roof, 1½ stories.

A168 Shop, c.1880

A169 House, c.1865
Greek Revival style, gable roof, 1½ stories.
Features: bay window, entry entablature, entry pilasters.

A170 House, c.1865
Gable roof, 1½ stories.
Features: Queen Anne porch, door hood.

A171 House, c.1875
Gable roof, 1½ stories.
Features: sidelights, Queen Anne porch.

A172 House, c.1865
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, sidelights, entry pilasters, full entablature.

A173 House, c.1860
Greek Revival style, sidehall plan, 2 stories.
Features: gable fan, entry entablature, sidelights.

A174 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.

A175 Commercial Block, c.1950

A176 House, c.1865
Gable roof, 1½ stories.

A177 Store, c.1885
Queen Anne style, 2½ stories.
Features: original storefront, applied woodwork, shingle-work, Queen Anne window.

A178 House, c.1865
Italianate style, gable roof, 2½ stories.
Features: Italianate porch.

A179 Industrial Building,



1917
Gable roof, 2½ stories.
Features: rafter tails, date inscription, roof monitor.

A180 House, c.1865
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: Queen Anne porch, corner pilasters, full entablature, transom.

A181 House, c.1860
Gable roof, 1½ stories.

A182 House, c.1880
Italianate style, gable roof, 1½ stories.
Features: cornice brackets, porch, label lintels.

A183 House, c.1880
Gable roof, 1½ stories.
Features: cast-iron.

A184 House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, sidelights, porch, columns.

A185 House, c.1865
Gable roof, 1½ stories.
Features: distinctive lintel-boards, Queen Anne porch.

A186 House, c.1860
Greek Revival style, 1½ stories.
Features: Colonial Revival porch.

A187 Church, 1831



Architect/builder: David Warren and Nyram Clark
Gothic Revival style, brick, gable roof, 1½ stories.
Features: beltcourse, ridge tower, arched wall panels, pointed arch window, marble, keystones, clock, belfry, spire, sidelights.

A188 Commercial Block, 1889
Queen Anne style, 3 stories.
Features: parapet, decorative brickwork, name inscription, date inscription, stone carving, marble, cast-iron storefront, stone lintels, enriched cornice, beltcourse, hood moldings.

A189 Commercial Block, c.1850
3 stories.

A190 Store, c.1920
2 stories.

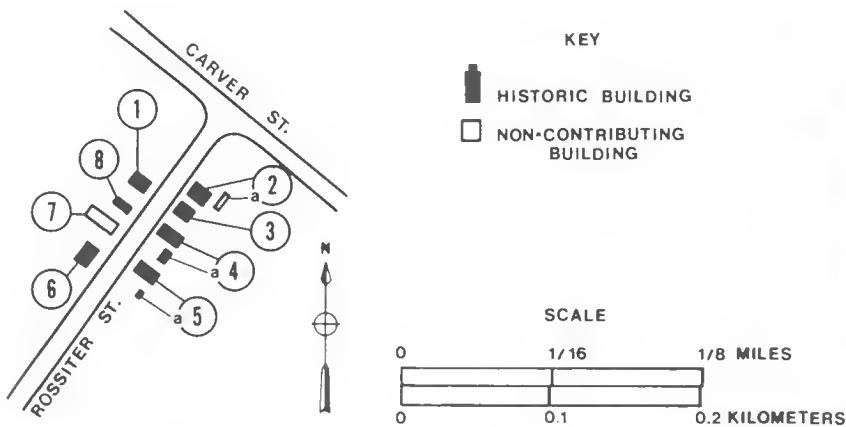
A191 Powerhouse, c.1915
Brick, gable roof, 1 story.
Features: segmental arch windows.

A192 Shop, c.1830
Federal style, brick, gable roof, 2 stories.
Features: flat arches, marble, recessed porch, recessed balcony, distinctive door.

A193 Service Garage, 1922 Brick. Features: parapet, decorative brickwork.	A207 House, c.1850 Gable roof, 1½ stories.	A220 House, 1821 Brick, Georgian plan. Features: wood lintels, leaded glass window, sidelights, transom.	A232 Parsonage, 1823 Federal style, 2½ stories. Features: gable fanlight.
A194 Factory, c.1881 Gable roof, 3½ stories.	A208 House, c.1860 Gable roof, 1½ stories. Features: Queen Anne porch.	A221 House, e.1805 Federal style, brick, Three-quarter Georgian plan. Features: distinctive chimney, columns, stone lintels, entry fan, fretwork, gable fan, sidelights.	A233 Church, 1832 Architect/builder: John A. Conant Federal style, brick, gable roof, 1½ stories. Features: arched wall panels, central tower, belfry, round arch window, marble, entry fanlight, keystone, stone lintels.
A194A Shop, c.1880	A209 House, 1850 	A222 House, c.1835 Federal style, sidehall plan, 2½ stories. Features: gable fan, keystones, entry fan, sidelights, entry pilasters, flushboard siding.	A234 House, c.1805 Cape Cod.
A195 Distillery, c.1820 Brick, gable roof, 1 story.		A223 House, c.1820 Federal style, Georgian plan. Features: entry fanlight, sidelights, entry pilasters.	A235 House, c.1855 
A196 House, c.1860 2½ stories.		A224 House, 1852 Greek Revival style, brick, pavilion with ebs. Features: wood carving, full enriched entablature, wall pilasters, monumental portico, sidelights, balcony, cast-iron, bay window, entry entablature.	
A197 Duplex, c.1850 Gable roof, 2½ stories. Features: Colonial Revival porch.	A225 House, c.1860 Gable roof, 1½ stories.	A225 House, c.1860 Gable roof, 1½ stories.	
A198 House, c.1850 Greek Revival style, gable roof, 1½ stories. Features: Colonial Revival porch.	A226 House, c.1815 	A226 House, c.1815 	
A199 House, c.1850 	A227 House, c.1870 Italianate style, gable roof, 2½ stories. Features: etched glass window, bay window, marble lintels, transom.	A227 House, c.1850 Gothic Revival style, Classic Cottage. Features: Gothic wall dormer.	
Gable roof, 2½ stories. Features: cat-iron, historic fence, wall pilasters, keystones, Italianate porch, marble, enriched cornice.	A228 House, c.1840 Federal-Greek Revival style, sidehall plan, 2½ stories. Features: sidelights, entry entablature, entry pilasters, fretwork, gable fan, Queen Anne porch.	A228 House, c.1829 Federal style, brick, I-house. Features: marble, porch, gable fanlight, stone lintels.	
A200 House, c.1860 Hip roof, 1½ stories. Features: transom, Queen Anne porch.	A229 House, c.1860 Gable roof, 1½ stories. Features: Queen Anne porch.	A229 Duplex, c.1835 Gable roof, 2 stories. Features: transom.	
A201 Inn, 1818/c.1850 Federal style, brick, Georgian plan. Features: etched glass window, sidelights, transom, splayed lintels.	A230 House, c.1865 Greek Revival style, brick, sidehall plan, 1½ stories. Features: marble lintels, transom.	A230 House, c.1865 Greek Revival style, brick, sidehall plan, 1½ stories. Features: marble, porch, gable fanlight, stone lintels.	
A202 House, c.1860 Gable roof, 1½ stories. Features: Italianate porch.	A231 House, 1799 Federal style, Georgian plan. Features: Palladian window, flushboard siding, keystones, etched glass window, enriched cornice, distinctive chimney, Colonial Revival porch.	A231 Duplex, c.1830 Federal style, 2½ stories. Features: gable fan, transom, Italianate porch.	
A203 House, c.1845 Brick, Three-quarter I-house. Features: kneewall window.	A232 Barn, c.1850 Features: carriage bays.	A232 Barn, c.1860 Greek Revival style, brick, sidehall plan, 1½ stories. Features: marble lintels, transom.	
A204 Office, c.1840 Greek Revival style, sidehall plan, 1½ stories. Features: entry pilasters, entry entablature, flushboard siding.	A233 Barn, c.1860 Features: transom, cupola.	A233 Barn, c.1860 Greek Revival style, brick, sidehall plan, 1½ stories. Features: marble lintels, transom.	
A205 House, c.1855 Gable roof, 1½ stories.	A234 Bridge, c.1920 Deck truss. Features: cast-iron railing.	A234 Bridge, c.1920 Deck truss. Features: cast-iron railing.	
A206 House, c.1850 Sidehall plan, 1½ stories. Features: Queen Anne porch.	A235 House, c.1960 1½ stories.	A235 House, c.1960 1½ stories.	

B ROSSITER STREET HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Rossiter Street, just off Carver Street, is lined with similar 1½ story, sidehall plan homes with simple Greek Revival style doorways. Most were built in the 1860s as rental units.



Rossiter Street (B2, B3, B4, B5; all c.1870)

ROSSITER STREET HISTORIC DISTRICT

B1 House, c.1865
Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: entry entablature, full entablature.

B2 House, c.1870



Vernacular-Greek Revival-Eastlake style, sidehall plan, 1½ stories. Features: Eastlake porch, entry entablature, entry pilasters, enriched entry entablature.

B2a Carriage Barn, c.1875

B3 House, c.1870
Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: entry entablature, entry pilasters.

B4 House, c.1870

Vernacular-Greek Revival style, gable roof, 1½ stories. Features: entry entablature, entry pilasters.

B4a Carriage Barn, c.1870
Features: roof finial.

B5 House, c.1870

Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: entry entablature, entry pilasters.

B5a Garage, c.1950

Non-contributing due to age.

B6 House, c.1865

Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: Queen Anne porch, full entablature, kneewall window, bay window, sidelights.

B7 House, c.1865

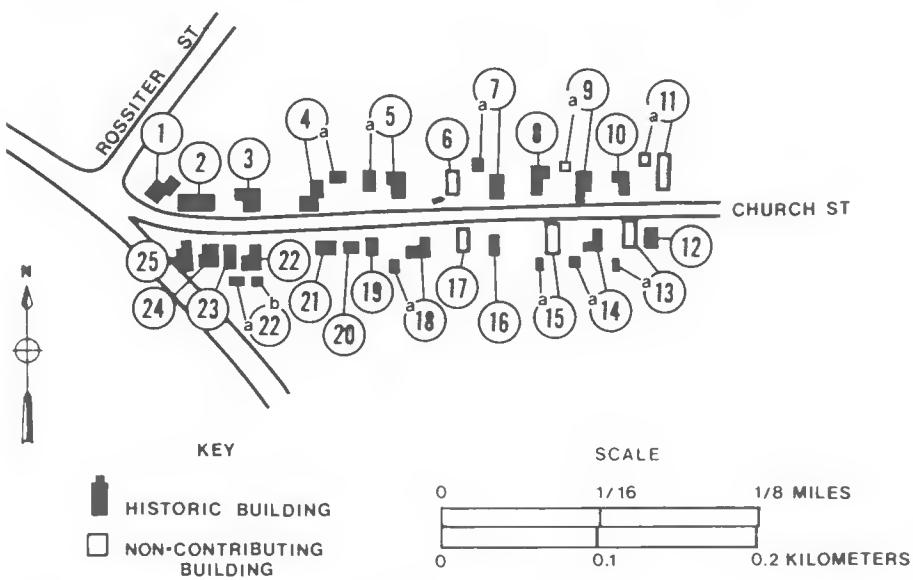
Non-contributing due to alterations.

B8 House, c.1865

Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: entry entablature, entry pilasters, full entablature, Queen Anne window, entry fanlight.

C CHURCH STREET HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Originally called Depot Street, Church Street gained its new name in the 1880s when St. Mary's Roman Catholic Church (A147) was built at its head. Its modest gable front homes, built in the years after the railroad was completed, were first occupied by the families of workers in the many village industries.



Church Street



(C22, c.1900)

CHURCH STREET HISTORIC DISTRICT

C1 House, c.1860
Gable roof, 1½ stories.
Features: distinctive lintel-boards, full entablature.

C2 Multi-family Dwelling, c.1860
Gable roof, 2 stories.

C3 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch, door hood.

C4 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

C4a Carriage Barn, c.1880

C5 House, c.1890
Gable roof, 2 stories.
Features: entry entablature, Queen Anne window.

C5a Carriage Barn, c.1890

C6 House, c.1880
Non-contributing due to alterations.

C7 House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.

C7a Carriage Barn, c.1885

C8 House, c.1855
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, sidelights, transom, full entablature, Queen Anne porch, marble.

C9 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.

C9a Garage, c.1960
Non-contributing due to age.

C10 House, c.1865
Sidehall plan, 1½ stories.
Features: entry entablature, entry pilasters, Queen Anne porch.

C11 House, c.1890
Non-contributing due to alterations.

C11a Garage, c.1970
Non-contributing due to age.

C12 House, c.1855
Sidehall plan, 1½ stories.
Features: entry entablature, entry pilasters.

C13 House, c.1860
Non-contributing due to alterations.

C14 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, Queen Anne porch.

C14a Carriage Barn, c.1860

C15 House, c.1900
Non-contributing due to alterations

C15a Carriage Barn, c.1900

C16 House, c.1875
Gable roof, 1½ stories.

C17 House, c.1860
Non-contributing due to alterations.

C18 House, c.1865
Sidehall plan, 1½ stories.
Features: kneewall window.

C18a Carriage Barn, c.1865

C19 House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.

C20 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

C21 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

C22 House, c.1900
Gable roof, 1½ stories.
Features: marble, Queen Anne porch.

C23 House, c.1865
Sidehall plan, 1½ stories.
Features: entry entablature.

C24 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

C25 House, c.1860
Sidehall plan, 1½ stories.
Features: Queen Anne porch, full entablature.



CASTLETON

Castleton is filled with architectural reminders of a long and eventful past. Exceptional Federal style buildings designed by master builder Thomas Dake, farmsteads worked throughout the 19th century, structures associated with the once-thriving slate industry, and myriad summer camps can be seen in Castleton. All offer irreplaceable insights into one of the most complex histories of any town in Rutland County.

The Castleton River, as it flows west, cuts through the Taconic Range and meanders across a rolling plain to the outlet of Lake Bomoseen. A road surveyed in 1772 along this river and a military road to Mount Independence that intersected it made Castleton a strategic area during the American Revolution. At this intersection, the village of Castleton developed around 1800, and thanks in part to improved roads, turnpikes, and stage lines, it became an important regional trading and educational center. A nearby cross-roads, Castleton Corners, began to grow when a plow manufactory opened there in 1852. After the building of the Rutland and Whitehall Railroad along the river in 1850, a boom in marble and slate processing began in the village of Hydeville at the outlet of Lake Bomoseen. Slate was quarried to the north and south of Hydeville in the hamlets of West Castleton, Cookville, and

Castleton is well known for its wealth of Federal style buildings. This delicately detailed entry porch is found on one of master builder Thomas Dake's earliest commissions, a house (G33) built c. 1810 for merchant John Meacham at the west end of the Castleton village green.

Blissville. In the last quarter of the 19th century, the lake became a prime attraction for travelers and summer residents, sparking development there which continues through the present. Though fires have ravaged many parts of Castleton, the architecturally outstanding village of Castleton and a wide range of buildings remain intact to cast their spell of a town "not restored, but kept."

THE GREEN MOUNTAIN BOYS were mustered in Castleton village by Ethan Allen for their successful surprise raid on Fort Ticonderoga in May, 1775. Two years later, Colonials retreating from the fort fought a successful rear-guard action in neighboring Hubbardton to delay British pursuit. After the British surrender at Saratoga in October of 1777, American troops returned to town and established Fort Warren, headquarters for Colonial forces west of the Taconics. The same year, residents formally organized the Town of Castleton.

In 1787, the Rutland County Grammar School (later Castleton State College) was founded in the village of Castleton, and resident merchant Brewster Higley donated land for a



A number of builders practiced their trade in Castleton in the first quarter of the 19th century, creating an outstanding collection of Federal style homes in the area. Thomas Reynolds Dake, who moved to town in 1807, is the best known of these builders. The home (50, its entry now altered) he built south of the village in 1809 for his bride, Sally, is one of his earliest independent works. Its restrained detailing contrasts with a house (G56, c.1810) on Main Street, designed by Dake or another local builder, which is distinguished by elegant corner pilasters, louvered fans over all windows, a modillion cornice, and smooth walls created by laying horizontal boards flush for siding. Even more unusual is a home (G13) built by Dake in

meetinghouse and village green on the north side of Main Street. The town purchased the site of the old cemetery and land abutting the south side of Main Street for an expansion of the green in 1796. What today appears to be deep setbacks north and south of U.S. Route 4A near the cemetery, is, in fact, the original village green where the first meetinghouse stood.

By virtue of its location at the intersection of the Taconic pass route with an early north-south road west of the Taconics, the village rapidly developed as a trading and market community. Small shops such as that of pewterer and brass founder Ebenezer Southmayd (G52, c.1805) and tanner and cobbler Enos Merrill (G3, c.1800) found a steady demand for their goods. The homes of merchants and mill owners began to appear on the green, such as those of Ebenezer Langdon (G34, c.1800), merchant and oil mill owner, and Erastus Higley (G49, 1811), Brewster Higley's son and owner of a carding-fulling mill.

THOMAS REYNOLDS DAKE moved to the growing village of Castleton in 1807 to pursue

1823 for B. F. Langdon, with 2 story bays flanking its fanlit doorway and Palladian window above. A later commission, the 1836 brick Congregational Church (G36), combines a Greek Revival temple form with Gothic Revival style pointed arch windows and doorway — for Vermont, early uses of both styles.

his trade as a joiner. Dake was a native of Windsor, Vermont, where he may have had the opportunity to receive instruction from joiner Asher Benjamin, who published a popular architectural pattern book, *The Country Builder's Assistant* beginning in 1797. In Castleton, Dake began work with local carpenter Jonathan Deming. He married Deming's daughter, Sally, and built their home (50) south of the village in 1809. In the following decades, Dake rendered in wood some of the most outstanding Federal style designs achieved in Vermont. Interior features — spiral staircases, molded arches, and vaulted halls — are considered by some to be Dake's most distinctive work. However, the exteriors of those houses known to be of his design are sufficient to establish Dake's important contribution to Vermont architecture.

A wealthy merchant, John Meacham, commissioned one of Dake's first independent efforts, a home (G33) constructed c.1810 on the green. This house is graced by an Adamesque, triple-arched entrance porch with delicate swag and rosette detail that is repeated in the lintelboards



In 1832, Samuel Skinner of Burlington built this unusual late Federal style brick house (G7) on Main Street in Castleton village. The front entrance, located in the parapet-walled gable end, is richly detailed with sidelights and a fanlight, elaborate, carved moldings, and a dated marble keystone.

and frieze of the building. Another home (G78, c.1812), a portion of which is also attributed to Dake's design, shares the swag and rosette detail in its frieze. This home was commissioned by Rollin C. Mallary, a prominent attorney, U. S. representative, and author of the 1824 tariff on woolens and manufactured articles, which did much to spur Vermont sheep raising and manufacturing in the decades prior to the Civil War.

Perhaps the highest realization of Dake's Federal style design can be seen in the home (G13, c.1823) built for attorney Benjamin F. Langdon, son of merchant Ebenezer Langdon. This structure has an unconventional plan—2 story polygonal bays flank a central, recessed entry with two columns supporting the eaves. The inspiration for Dake's design may have been Regency pattern books containing plates for picturesque dwellings and ornamental cottages. Regardless, this building is certainly the only one of its kind in Vermont, save for a 20th century copy of it at 3 Belmont Avenue in the City of Rutland.

In 1833, the Congregational Church hired Dake to design a replacement for their 1797 meetinghouse on the green. Set just west of the burying ground, the new church (G36) was built with Greek Revival style massing, a monumental portico, and Gothic Revival style pointed arch windows and door. Dake's elegant interior design may be seen in the church pulpit

Castleton village has several outstanding Gothic Revival style buildings. This one (49), built c. 1850, housed the Elmwood Institute, a private boarding school for young ladies. It is distinguished by its large size and varied fenestration—French windows opening out to the grounds on the first floor, triangular arched windows on the second, and pointed arch windows in the steeply pitched gables, all of which are topped by heavy label moldings.

with its curving stairs and paneled wall. Across the green from the church stands a Greek Revival style mansion (G53) built for Justus Ransom in 1848. Though often attributed to Dake, it is more likely that he only designed the stairhall. Similar to the Wilcox House in Orwell, Vermont, this mansion has a pedimented portico with five Ionic columns (rather than the usual even number) and a colonade which continues on both of its recessed, flanking eells.

THE CASTLETON MEDICAL ACADEMY, founded in 1818 as the first independent degree-granting medical school in New England, and the earlier Rutland County Grammar School established the pre-eminence of Castleton village as an educational center. Selah Gridley co-founded the medical college to handle the many students he could not personally tutor. Although he soon had a new home (G54, 1820) built on the green, he is said to have never lived there because a friend was crushed in the act of moving an old home from the site. The doctor's mental condition deteriorated, and he was forced to quit his practice and instruction. His wife divorced him in 1822 and moved to the finely detailed Federal style house (G56, c.1810) nearby. Gridley eventually ended his days in an insane asylum.

The Medical Academy was first housed in Rollin Mallary's old Main Street law office (demolished). In 1821 a Federal style building (G67, now moved) was added on to it that contained lecture rooms, a laboratory, anatomical theater, library, and museum. Students took rooms across the street in a house (G97, c.1800) with a new wing added for that purpose. Next door to the academy, Dr. J. D. Woodward opened the first drugstore in town in a wing of his modest c.1835 Greek Revival style home (G8).



This two family house (1e) is one of three remaining structures built in the 1850s by the West Castleton Railroad and Slate Company, which had quarries and a finishing mill located between Glen Lake and Lake Bomoseen. Along with a warehouse in Fair Haven, these structures are the only examples of Welsh stacked slate construction left in Rutland County.

Educational institutions played a significant part in the life of Castleton Village at mid-century. The Medical College and the Castleton Seminary (as the Grammar School came to be called) attracted smaller schools to the village such as the Carpenter Gothic style Elmwood Institute (49, c.1850) on South Street. Instructors and students who remained in the village had new homes built in the picturesque styles that were replacing earlier, classically detailed types.

Dr. Joseph Perkins was a student who stayed in town and married Selah Gridley's daughter. In later years, as President of the College, he saved the institution from financial ruin through his fundraising efforts. He also built a large, Italianate style house (G55, 1867) on the green between the two Gridley homes (G54, G56). James Hope, an artist and instructor at the Castleton Seminary, moved to town in 1840 and built two picturesque Gothic Revival cottages (42, 43; c.1850) on South Street near the school. The unique leaf and thistle bargeboards on the houses are said to have been carved by Hope to impart a "Scottish" flavor to the cottages. In 1867, a State Normal School for teachers was established at the seminary. Although the survival of the school was in doubt for a number of years, it eventually assured the village a continuing role as an educational center.

THE COMMERCE OF CASTLETON VILLAGE reached its peak between 1820 and 1850. In 1832, Castleton became the center of all major stage lines west of the Green Mountains. Merchants and professionals built their stores, offices, and homes on Main Street to take advantage of the regional trade. James Adams built his home (G57) and store (G58) c.1820 not far from the green. Across the street, a brick commercial block (G32) was erected in three sections between 1814 and 1834 and used as offices and shops. Attorney and later judge Zimri Howe moved into the former Mallory residence (G78)



About 1850, Pitt W. Hyde had his house (E6), an excellent example of the Gothic Revival style, built overlooking the Hydeville slate and marble mills he owned with his brother and business partner, Araunah Hyde. Of the many mills which made Hydeville a thriving industrial community in the mid to late 19th century, this building (E3, c.1900) is the best preserved of the remaining slate-processing structures.

and built his brick office (G77) next door c.1830. It was likely in this office that Howe published an anti-Masonic newspaper, *The Green Mountain Eagle*, between 1832 and 1834.

While the village buzzed with its commerce, a new industry was being established in the western portion of town. Beginning in 1840, John Cain, a publisher and master builder who had emigrated from the Isle of Man to Rutland, opened a "slate pencil" stone quarry near Sucker Brook. In 1845, Araunah W. Hyde, a former clerk in James Adams' store (G58) and later owner of the combined stage lines, built a marble mill in Castleton Mills at the outlet of Lake Bomoseen. Smith Sherman and Moses Jackman built a mill nearby c.1850, and Hyde, Sherman, and Jackman all acquired marble quarries in West Rutland. Around 1850, experienced Welsh slaters began opening quarries to the west and the south of Lake Bomoseen, and Hyde erected a slate mill near his marble mill. Soon the wealth of these rapidly growing industries found lasting expression in Castleton village in a number of new buildings.

James Adams, Jr., who purchased the slate pencil quarry and built a mill and boarding house (possibly 15, c.1855) nearby, had his home (41) built on Elm Street c.1855 in the Italianate style with brackets and a porch with Gothic columns. Moses Jackman commissioned a Greek Revival style mansion (G14) c.1850 on



James Adams, owner of a quarry and factory that manufactured slate pencils, lived in this Castleton village house (41, c.1855) trimmed with Italianate type eave brackets and an unusual entry porch. The company flourished, its 100 employees producing 100,000 slate pencils a day, until the 1890s when school slates were replaced by paper and pencils.

Main Street with an imposing monumental portico. Carlos Sherman, son and inheritor of Jackman's partner in the marble mill, subscribed to construction of the Italianate style Adventist Church of 1860 (G105), which may explain its distinctive marble-faced foundation.

THE SLATE AND STONE MILLING INDUSTRY in Castleton began a period of rapid expansion after construction of the Rutland and Whitehall Railroad in 1850. As primary promoter and later president of the railroad, Araunah Hyde ensured a transportation link between his West Rutland quarry and his mill in the village (by then renamed "Hydeville"). The Hyde Company owned many buildings in this village, presumably housing for workmen and their managers. One of these buildings, a modest brick home (E36) of c.1860 stands south of what is now the village green. In contrast, the outstanding c.1850 Gothic Revival style home (E6) of Pitt W. Hyde, brother of and co-owner with Araunah, overlooks the site of the stone mills. The best preserved example of the many mills which once clustered at the lake outlet is an early 20th century slate mill (E3) perched on a stacked slate retaining wall.

North of Hydeville on the west shore of the lake, two slate companies began quarrying after 1850. The hamlet of Cookville grew around the operations of the Western Vermont Slate Company, a site now marked only by slate waste heaps alongside West Shore Drive. The hamlet of West Castleton developed as part of the quarry and milling operations of the West Castleton Railroad and Slate Company, which was started in 1852 by, among others, a Welsh stonemason named John Barrowscale. Three stacked slate structures (1c, 1e, 1f) that were once part of the hamlet remain not far from the ruins of a slate finishing mill. Two of the buildings (1e, 1f) are



Ransomvale Farm (25), located in the northeast portion of town, has been owned by members of the Ransom family since they acquired it about 1805. The Federal style farmhouse (c.1810) has an elegant entablature, believed to have been designed by Thomas Daké, with intricately carved festoons. Most barns and other outbuildings date from the late 19th and early 20th centuries.

unusual Welsh stone duplexes, each listed in the 1856 company inventory of property as "Stone Dwelling Double." They were likely the homes of managerial employees. The other slate structure (1e) served as the company office, store, and post office. The bronze bell in one of its gables was used to summon workers for mail and pay.

South of Hydeville on the Poultney border another quarrying hamlet, Blissville, developed during the 1860s. Laboring in the "Eagle Quarry" in north Poultney and other quarries nearby in Castleton, a group of Welsh slaters created their small village with its own church and school astride the town line. This now-vanished village contained numerous worker's dwellings, some perhaps similar to two narrow vernacular cottages (62, 63; c.1870) that remain on a road not far from some of the Castleton quarries.

CASTLETON CORNERS derived its name from the intersection of the Hubbardton-Poultney Turnpikes (VT Route 30) and the Whitehall to Rutland Stage Road (U.S. Route 4A). However, it was the growth of the F.A. Barrows Plow Company and Foundry in the 1850s that attracted workers and began the development of a village. The modest home (F11, c.1855) of blacksmith F. Barney, with its chamfered column porch, typifies this development. In the 1860s, Barrows went into partnership with B.F. Graves, who had an "L" plan home (F7, c.1865) with an Italianate style porch built next to the site of the foundry. A subsequent owner of the company, a Mr. Sargent, lived in a modest vernacular house (F3) in the village and likely added its ornate Queen Anne porch c.1885.

The "Corners" gained increased importance when the Rutland Railway, Light and Power Company located its power substation (F29) there and ran tracks through the village in 1904. As the railway extended its service from Rutland



Point of Pines, the first planned group of individual vacation houses on Lake Bomoseen, is noted for its many large and stylish camps. This one (D4), with an ample Colonial Revival style porch facing the lake, was built in 1907 by carpenter Charles Leonard at a cost of \$1,682.92.

to Fair Haven and later Poultney, the Corners was the transfer point for a line leading up the east bank of Lake Bomoseen.

The destination of this line was Bomoseen Park and the grand hotels which began operation in the 1880s. Rather than take the train all the way, travelers could choose to disembark at Hydeville and catch a steamboat to the same destinations. In the summer months, out-of-state visitors—as well as residents of Poultney, Fair Haven, and Rutland—passed through Castleton Corners on their way to enjoy boating and sylvan delights along the shores of Lake Bomoseen.

The only remnants of the great resorts are the outbuildings and a wing of the Prospect Point House (10) of 1887. Like many late 19th century resorts, a number of structures were built for specific uses, such as a boathouse (10d) and lodge (10e). Characteristic of these buildings are their light frame construction and their large porches for outdoor leisure. Such buildings became the model for the many summer residences that would eventually replace the grand hotels.

The Point of Pines development (D), located on the western shore of Lake Bomoseen and built between 1905 and 1925, was the first planned group of individual houses on the lake. The first twelve houses were built 1907–1917 around a U-shaped central green which originally contained tennis courts. The other ten structures, located along the shoreline, were constructed in the latter teens and early twenties. In general, the houses exhibit elements of early 20th century vernacular woodframe construction such as lattice skirting, exposed rafter tails, and occasional turned ornament. Most are set on an incline with raised porches to catch the lake breeze and have exposed basements concealed by lattice skirting. These summer camps of relatively well-off out-of-staters were soon joined by a multitude of cottages for all those



St. Mary's by the Lake (9) was built in 1925 on a lot donated by the owners of the nearby Prospect House resort. With its original asbestos-shingle siding, Queen Anne style colored-glass windows, and a sheltered mural above the entrance, this summer chapel has an informal feel in keeping with the spirit of the camps that line the lakeshore.

who could afford that new American institution, the “vacation.”

AFTER 1910, THE IMPACT OF THE AUTOMOBILE was felt throughout the town of Castleton in a number of ways. The rail line to the lake faced declining ridership and revenues and ceased operation in 1924. The paving of the old east-west thoroughfare, designated as part of U.S. Route 4, led to the development of roadside services catering to a traveling public. The streamlined Moderne style c.1945 diner (G29; preserved under its current wood siding) in Castleton village typifies such development. Roadside stands, such as one (F25) built in 1927 in Castleton Corners, sold seasonal produce and other goods to motorists. The Coffee Cup Tourist Cabins (E25, c.1940) in Hydeville stand as a reminder that early automobile tourists chose individual cabins and shared showers before succumbing to the insular comforts of motels.

The seemingly inexpensive automobile and the building boom of the “roaring” twenties made a summer home possible for many middle-class Vermonters. A group of such homes, the Crystal Haven development (A), began in 1925 on the northeast shore of Lake Bomoseen. The Town of Castleton sold the small water-front lots for cottages from the Town



In the late 1930s and early 1940s, Neshobe Island in Lake Bomoseen was owned by radio broadcaster and New York Herald Tribune drama critic Alexander Woollcott and was the summer playground of the Neshobe Club. Such famous personalities as Harpo Marx, Charles MacArthur and his wife Helen Hayes, Sir Laurence Olivier, Vivian Leigh, and Dorothy Parker stayed in this stone house (11a, c. 1930) and two other buildings nearby.

Farm, originally set aside for the “poor and needy.” The woodframe cottages that were built there are much smaller in scale than those in the Point of Pines development (D), and are generally sited directly on the banks of the lake. Each cottage has a unique design, yet all are similar in their scale and materials. Most have matching garages (3a, 4a, 5a, etc.). Like Point of Pines, the homes of Crystal Haven have served as models for the intensive recreational development on Lake Bomoseen which continues to the present day.

Between 1900 and 1940, devastating fires occurred in Castleton village, Castleton Corners, and Hydeville, as well as at the great lakeside resorts. Despite this destruction of hotels and the original commercial and industrial areas of its villages, the town of Castleton retains an outstanding architectural heritage spanning over one hundred and fifty years of Vermont history.



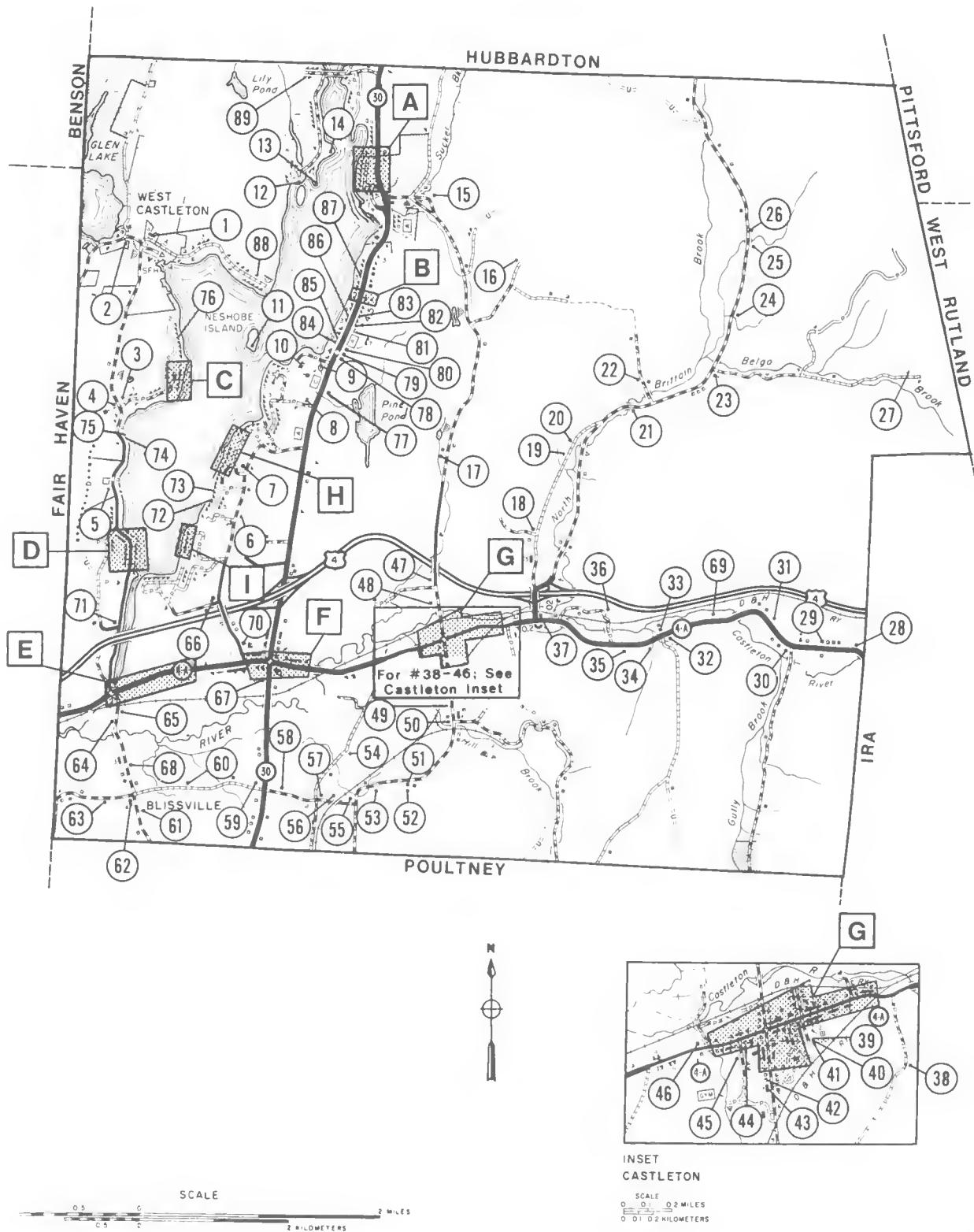
Since 1900, large orchards have been an important part of agriculture in Castleton. This substantial gambrel roofed bank barn (66b), built c. 1900 north of Castleton Corners, was used for many years to store apples.

Castleton village has been listed almost in its entirety on the National Register of Historic Places. Several of its buildings were recorded in drawings for the Historic American Buildings Survey of 1937, now kept in the Library of Congress. With an exquisite array of Federal and Greek Revival style homes and public buildings, many by master builder Thomas Dake, the village aptly remains focused on the two sources of its prosperity, the college and the stage road (now U.S. Route 4A). Hydeville is a historic district, with many buildings dating from the slate milling boom of 1850–1900, and has its 1896 school listed on the National Register. Castleton Corners, also a historic district, looks much as it did around 1910 when county residents passed through on their way to the shores of Lake Bomoseen. Surrounding the lake are six historic districts and numerous individual sites that trace the transition from resort to summer home as the choice of vacationers. From houses on the green to camps around a tennis court, Castleton is a rich and varied resource where the past remains tangible in a wealth of historic architecture.

TOWN OF CASTLETON MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A**, **B**, **C**, **D**, **E**, **F**, **G**, **H**, and **I**, see historic district maps.)



**TOWN OF
CASTLETON**
**Sites listed in
the State Register
of Historic Places**
**(For locations see town
and historic district
maps)**

1 West Castleton Railroad & Slate Company
a. Garage, c.1950
b. Garage, c.1950
c. Office, c.1852
Stone, gable roof, 1½ stories.
d. Garage, c.1950
e. Duplex, 1856
Stone, gable roof, 1½ stories.
Features: sidelights.
f. Duplex, 1856
Stone, gable roof, 1½ stories.

2 House, c.1855
Gable roof, 1½ stories.
Features: kneewall window.
Related garage.

3 Church, c.1925
Gable roof, 1½ stories.
Features: transom, belfry, triangular window.

4 House, c.1900



Gable roof, 2 stories.
Features: Queen Anne porch.

5 House, c.1930
Gable roof, 1½ stories.
Features: rafter tails, stick-work, porch.

6 House, c.1855
Greek Revival style, gable roof, 2½ stories.
Features: sidelights, leaded glass window, peaked lintelboards, entry pilasters.
Related barn, barn.

7 House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: bay window, distinctive lintelboards, shinglework.

8 House, c.1865
Gable roof, 2½ stories.
Related barn.

9 Church, 1925
Queen Anne style, gable roof, 1½ stories.
Features: belfry, gable screen, round arch window, Queen Anne window, stickwork, name inscription, marble, Palladian window.

10 Prospect House
a. Shed, c.1930
b. Restaurant, c.1960
c. Hotel, c.1900
Gable roof, 2 stories.
d. Boathouse, c.1900
Hip roof, 1 story.
Features: stickwork.
e. Camp, c.1905
Gable roof, 1 story.
Features: Queen Anne porch.
f. Motel, c.1965
g. Garage, c.1930
h. House, c.1920
Vernacular-Colonial Revival style, gable roof, 1½ stories.
Features: porch, entry fan, sidelights.
i. Hotel, c.1890
j. Camp, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch.

11 Neshobe Island Club
a. House, c.1930
Stone, gable roof, 1 story.
b. House, c.1920
Stone, gable roof, 1½ stories.
Features: distinctive chimney, rafter tails.
c. Barn, c.1900

12 House, c.1900
Gable roof, 2½ stories.
Features: rafter tails.

13 House, c.1900
Gable roof, 1½ stories.
Features: kneewall window.
Related garage.

14 House, c.1850/c.1905
Gable roof, 3½ stories.
Features: porch.

15 House, c.1855
Georgian plan.
Features: Queen Anne porch, sidelights.
Related camp.

16 House, c.1910
Gable roof, 2½ stories.
Features: porch.

17 House, c.1810
Federal style, Georgian plan.
Features: massive central chimney, sidelights, gable fan.
Related garage, ground level stable barn, silo.

18 House, c.1820
Georgian plan.
Features: massive central chimney, full entablature, entry entablature, sidelights, entry pilasters, wall pilasters.

19 House, c.1845
Three-quarter Georgian plan.
Features: Colonial Revival porch.

20 House, c.1800
Federal style, Georgian plan.
Features: distinctive chimney, full entablature, enriched cornice, gable fan, entry pilasters, entry pediment, entry fanlight.

21 House, c.1860
Gable roof, 1½ stories.
Features: kneewall window, door hood, distinctive door.
Related barn, bank barn, bank barn.
Features: cupola.

22 House, c.1850
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: kneewall window, sidelights, entry entablature.
Related shed.

23 School, 1927
Hip roof, 1 story.
Features: transom.

24 House, c.1855
Georgian plan.
Features: Queen Anne porch.
Related barn.

25 Ransomvale Farm
a. Barn, c.1890



Gambrel roof.
Features: metal silo, wood silo.
b. Carriage Barn, c.1915
c. Barn, c.1910
Gambrel roof.
d. House, c.1810
Federal style, 1-house.
Features: full entablature, enriched entablature, corner pilasters, Bungalow porch, gable fanlight.
e. Shed, c.1940
f. Garage, c.1910
g. Shed, c.1900
h. Barn, c.1920
i. Shed, c.1920
j. Barn, c.1940
k. Shed, c.1925
l. Shed, c.1925
m. Garage, c.1925
n. House, c.1910
Gable roof, 2½ stories.
o. House, c.1965

26 House, c.1875
Gable roof, 2½ stories.
Features: entry entablature, round arch window.

27 House, c.1865
Gable roof, 1½ stories.
Features: sidelights, transom, Queen Anne porch, kneewall window, peaked lintelboards.
Related barn.

28 House, c.1855
Greek Revival style, Georgian plan.
Features: sidelights, distinctive chimney, transom, corner pilasters, peaked lintelboards.

29 House, c.1850
Classic Cottage.
Features: kneewall window, sidelights.

30 House, c.1810
Georgian plan.
Features: enriched cornice.

31 House, c.1860
Vernacular-Greek Revival style, pavilion with eaves.
Features: paneled corner pilasters, Colonial Revival porch, full entablature, sidelights, transom.

32 House, c.1875
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related shed.

33 House, c.1840
Greek Revival style, Georgian plan.
Features: entry pilasters, entry entablature, sidelights, paneled corner pilasters.
Related barn.
Features: cupola.

34 House, c.1840



Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, entry entablature, cornerblocks.

35 House, c.1855
Gable roof, 1½ stories.
Related barn, shed.

36 House, c.1870
Vernacular-Italianate style, gable roof, 2½ stories.
Features: bay window, Italianate porch, round arch window.
Related barn.

37 House, c.1820
Vernacular-Federal style, sidehall plan, 2 stories.
Features: entry fanlight, entry pilasters, Colonial Revival porch.

38 House, c.1875
Three-quarter Georgian plan.
Features: cornice brackets, porch.
Related garage.

39 House, c.1870
Gable roof, 2½ stories.
Features: Queen Anne porch.

40 House, c.1870
Gable roof, 2½ stories.
Features: round arch window.
Queen Anne porch.

41 House, c.1855
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, round window, sidelights, bay window, porch, full entablature.

42 House, c.1850
Gothic Revival style, gable roof, 1½ stories.
Features: porch, triangular arch window, Gothic wall dormer, door hood.
Related carriage barn.

43 House, c.1850



Gothic Revival style, pavilion with eaves.
Features: bargeboard, porch, balcony, triangular arch window, Gothic wall dormer, label lintels, quatrefoil window, hood molding, roof finials.

44 House, c.1870
Gable roof, 1½ stories.

45 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, entry entablature, Queen Anne porch, marble.
Related barn.

46 House, c.1840
I-house.
Features: full entablature, entry pediment.

47 House, c.1800
Federal style, Georgian plan.
Features: sidelights, massive central chimney, entry fan, entry pilasters, gable fan, enriched cornice, full entablature, wall pilasters.
Related garage.

48 House, c.1780/c.1800
Federal style, I-house.
Features: distinctive chimney, entry pilasters, sidelights, enriched cornice, entry entablature.
Related garage, barn, shed.
Features: carriage bays.

49 School, c.1850
Gothic Revival style, gable roof, 2½ stories.
Features: pointed arch window, triangular arch window, label lintels, hood moldings, Gothic wall dormer, window tracery.

50 House, 1809
Architect/builder: Thomas R. Daké.
Federal style, I-house.
Features: distinctive chimney, leaded glass window, marble, sidelights, entry fanlight.
Recorded in the Historic American Buildings Survey

51 House, c.1875
Gable roof, 1½ stories.
Features: Italianate porch.

52 House, c.1850
Sidehall plan, 1½ stories.

53 House, c.1825
Classic Cottage.
Features: distinctive chimney.
Related barn, barn.

54 House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: entry pilasters, entry entablature.

55 House, c.1845



Greek Revival style, sidehall plan, 2 stories.
Features: full entablature, sidelights, entry entablature, entry pilasters.
Related barn, barn, barn.

56 School, 1840
Gable roof, 1½ stories.
Features: stone lintels, date inscription, gable fan.

57 House, c.1840
Half I-house.
Features: bay window, entry pilasters, entry entablature.

58 House, c.1845
Vernacular-Greek Revival style, Classic Cottage.
Features: kneewall window, sidelights, polychrome slate.
Related barn, barn, barn.

59 House, c.1860
Gable roof, 1½ stories.
Features: kneewall window.
Related barn.

60 Barn, c.1890
Jerkinhead roof.
Features: cupola, name inscription, polychrome slate.
Related barn.

61 House, c.1825/e.1850
Three-quarter Georgian plan.
Features: sidelights.
Related barn, barn.

62 House, c.1870



Gable roof, 1½ stories.
Features: kneewall window, Italianate porch, hood moldings, enriched cornice.

63 House, c.1870
Gable roof, 2 stories.

64 House, c.1890
Colonial Revival style, gable roof, 2½ stories.
Features: full entablature, sidelights, enriched cornice, porch, marble, bay window.

65 House, c.1830
Gable roof, 1½ stories.
Features: kneewall window, bay window, peaked lintelboards.
Related bank barn.

66 (Farm)
a. Barn, c.1920
Gambrel roof.
Features: rafter tails.
b. Bank barn, c.1900
Gambrel roof.
c. House, c.1900
Gable roof, 2½ stories.
d. Barn, c.1920

67 Grange, c.1925
Rounded roof, 1½ stories.
Features: parapet.

68 House, c.1885
Gable roof, 2 stories.
Features: Queen Anne porch.

69 House, c.1920
Bungalow style, gable roof, 1 story.
Features: Bungalow porch.
Related bank barn.

70 House, c.1910
Gable roof, 2½ stories.
Features: Colonial Revival porch.
Related barn.

71 House, c.1875
Vernacular-Italianate style, hip roof, 2 stories.
Features: cornice brackets, porch.

72 Camp, c.1915
Wood shingle, gable roof, 1½ stories.
Features: rafter tails, porch.
Related garage.

73 Camp, c.1915
Log veneer, gable roof, 1 story.
Features: porch.

74 Camp, c.1915
Wood shingle, gable roof, 2 stories.
Features: porch.
Related boathouse, garage.

75 Camp, c.1920
Gable roof, 1 story.
Features: porch.

76 Camp, c.1891
Gable roof, 2 stories.
Features: porch.

77 House, c.1900
Gable roof, 1½ stories.
Features: porch.
Related shed.

78 Restaurant, c.1920
Hip roof, 1 story.
Features: porch, parapet.

79 Camp, c.1915
Gable roof, 1½ stories.
Features: Colonial Revival porch, pressed stone, rusticated stone, rafter tails, distinctive chimney.

80 Camp, c.1915
Gable roof, 1 story.
Features: door hood, Colonial Revival porch, rafter tails.

81 Roadside Commercial Structure, c.1910
Hip roof, 1 story.
Features: rafter tails.

82 House, c.1830
Vernacular-Greek Revival style, Georgian plan.
Features: Colonial Revival porch.

83 House, c.1820
Georgian plan.
Features: porch.
Related barn.
Features: corner pilasters.

84 Camp, c.1910
Gable roof, 2 stories.
Features: porch.

85 Camp, c.1920
Hip roof, 2 stories.
Features: porch.

86 Camp, c.1930
Vernacular-Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: round window, porch, distinctive chimney, swan's neck pediment.

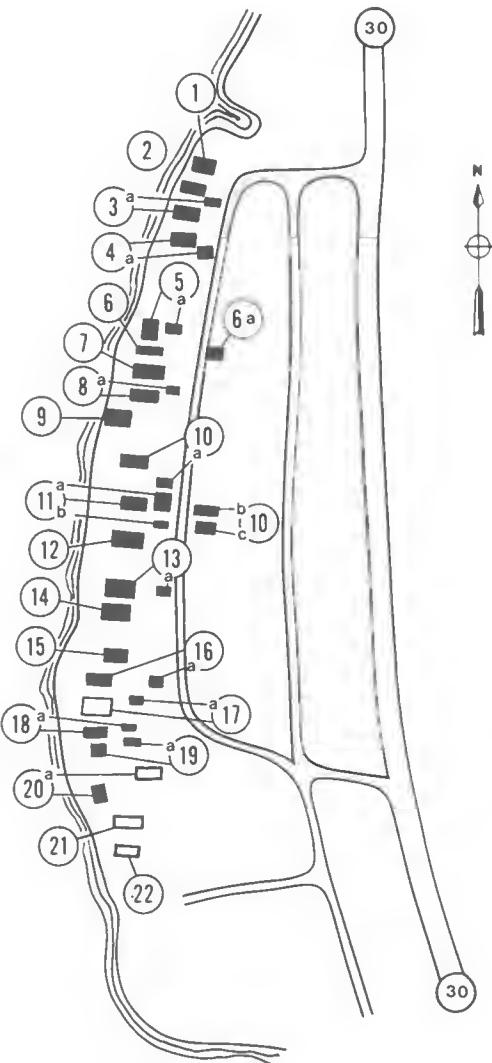
87 Camp, c.1910
Gable roof, 1½ stories.
Features: distinctive dormer, rafter tails, porch.
Related garage.
Features: round arch window, historic garage doors.

88 Camp, c.1920
Gable roof, 1 story.
Features: porch.

89 House, c.1800
Georgian plan.
Features: porch.
Related barn, shed.

A CRYSTAL HAVEN HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING

SCALE



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

CRYSTAL HAVEN HISTORIC DISTRICT

- A1** Camp, c.1930
Hip roof, 2 stories.
A2 Camp, c.1930
Gable roof, 1 story.
Features: porch, historic fence.
A3 Camp, c.1930
Gable roof, 2 stories.
Features: porch, rafter tails.
A3a Garage, c.1935
A4 Camp, c.1930
Gable roof, 1½ stories.
Features: porch, historic fence.
A4a Garage, c.1930
A5 Camp, c.1930
Gable roof, 1½ stories.
Features: porch.
A5a Shed, c.1970
Non-contributing due to age.
A6 Camp, c.1930
Gable roof, 1 story.
Features: porch.
A6a Garage, c.1950
Non-contributing due to age.
A7 Camp, c.1930
Hip roof, 1 story.
A8 Camp, c.1930
Gable roof, 1½ stories.
Features: porch, rafter tails.
A8a Garage, c.1940
A9 Camp, c.1930
Gable roof, 1½ stories.
A10 Camp, c.1930
Gable roof, 1 story.
A10a Shed, c.1930
A10b Garage, c.1930
A10c Garage, c.1930
A11 Camp, c.1930
Hip roof, 1 story.
Features: porch.
A11a Garage, c.1930
A11b Shed, c.1940
A12 Camp, c.1930
Gable roof, 1½ stories.
Features: distinctive chimney.
A13 Camp, c.1930
Gable roof, 1½ stories.
A13a Garage, c.1930
A14 Camp, c.1930
Hip roof, 1 story.
A15 Camp, c.1930
Gable roof, 1½ stories.
Features: porch, round arch window.
A16 Camp, c.1930
Gable roof, 1 story.
A16a Garage, c.1930
A17 Camp, c.1980
Non-contributing due to age.
A17a Shed, c.1930
A18 Camp, c.1930
Gable roof, 1 story.
Features: porch.
A18a Shed, c.1940
A19 Camp, c.1930
Gable roof, 2 stories.
Features: porch.
A19a Garage, c.1930
A20 Camp, c.1930
Hip roof, 1½ stories.
A20a Camp, c.1950
Non-contributing due to age.
A21 Camp, c.1950
Non-contributing due to age.
A22 Camp, c.1950
Non-contributing due to age.

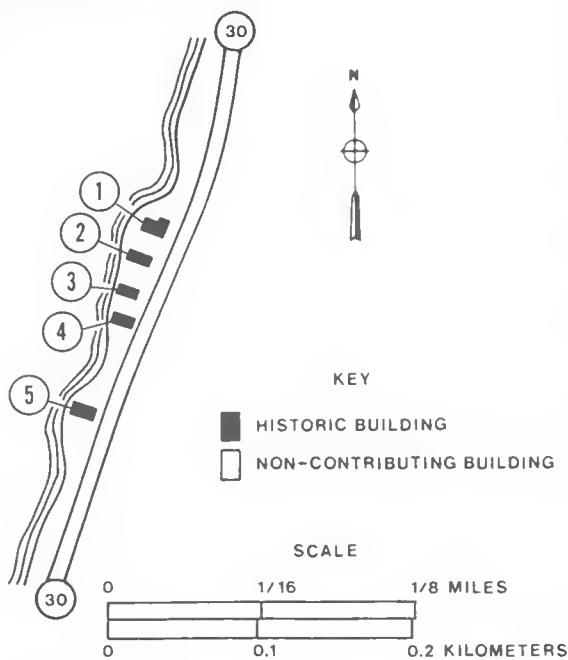
Most of the summer camps in Crystal Haven, on the northeast shoreline of Lake Bomoseen, were built between 1925 and 1930. Located close to the water and now heavily shaded, they vary in design, but all have screened porches and are similar in scale.



(A10, A9, A8)

B EASTERN LAKESIDE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

This small group of family summer vacation camps, located on a small strip of land between the east shore of Lake Bomoseen and VT Route 30, were built around 1910. The design of one (B5), with its corner pilasters, fluted porch posts, and pilasters around the front door, seems to have been inspired by the high style Federal and Greek Revival houses constructed in Castleton in the previous century.



(B2)



(B5)

EASTERN LAKESIDE HISTORIC DISTRICT

B1 Camp, c.1915
2 stories.

B2 Camp, c.1915
Gable roof, 2 stories.
Features: shinglework, Queen Anne porch, bargeboard.

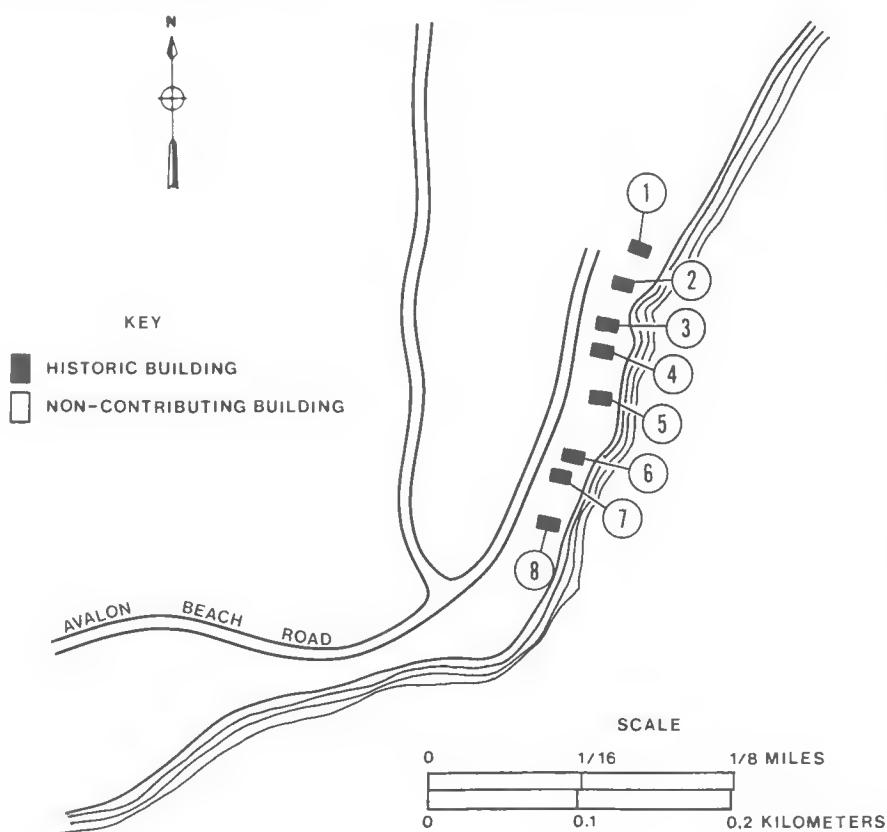
B3 Camp, c.1915
Gable roof, 2 stories.
Features: Queen Anne porch.

B4 Camp, c.1915
Gable roof, 1½ stories.
Features: Queen Anne porch.

B5 Camp, c.1915
Gable roof, 2 stories.
Features: porch, rafter tails, corner pilasters, entry pilasters, entry entablature, Colonial Revival porch.

C AVALON BEACH HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



AVALON BEACH HISTORIC DISTRICT

C1 Camp, c.1915
Gable roof, 2 stories.
Features: stickwork, balcony.

C2 Camp, c.1915
Gable roof, 1½ stories.
Features: porch.

C3 Camp, c.1915
Gable roof, 1½ stories.
Features: porch.

C4 Camp, c.1915
Gable roof, 2½ stories.
Features: porch.

C5 Camp, c.1915
Gable roof, 2 stories.
Features: Queen Anne porch.

C6 Camp, c.1915
Gambrel roof, 2 stories.
Features: porch.

C7 Camp, c.1915
Gable roof, 1½ stories.
Features: rafter tails, porch.

C8 Camp, c.1915
Gable roof, 1½ stories.
Features: round arch window, porch.

SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Perched on a slight rise above the western shore of Lake Bomoseen, the eight closely-spaced summer cottages that make up Avalon Beach were built between 1910 and 1920. Sided with clapboards, novelty siding, or wood shingles, they originally were the family vacation homes of out-of-state businessmen and Rutland area merchants.



(C5, C4, C3)



(C1)

POINT OF PINES HISTORIC DISTRICT

The camps at Point of Pines, the first planned group of family summer homes to be built on Lake Bomoseen, are among the most architecturally distinguished on the lake. Built between 1907 and the 1920s, they are ample in size, have designs influenced by the Queen Anne and Colonial Revival styles, and are sided with not only the familiar clapboards and wood shingles, but also novelty siding and vertical beaded boards.



(D4, 1907; D3, 1907; D2, c.1910; D1, c.1910)



(D9, c.1915)



(D2, c.1910)



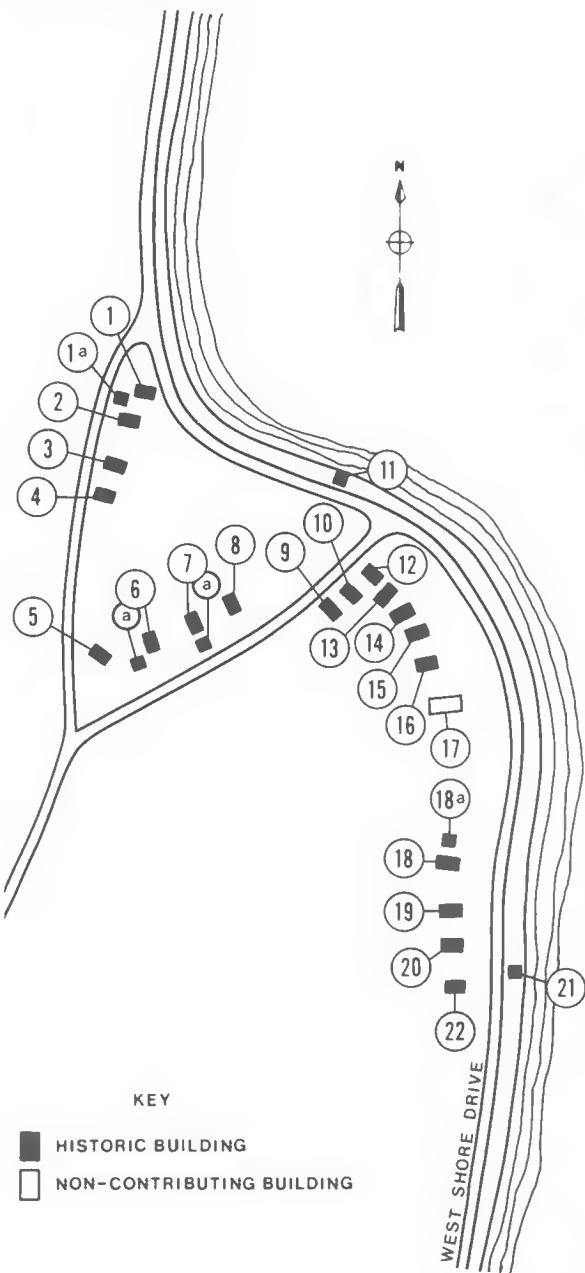
(D8, c.1915)



(D13, c.1915)

D POINT OF PINES HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING

SCALE



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

POINT OF PINES HISTORIC DISTRICT

D1 Camp, c.1910
Hip roof, 2 stories.
Features: peaked lintelboards,
roof finials, Queen Anne porch.

D1a Shed, c.1925

D2 Camp, c.1910
Jerkinhead roof, 2½ stories.
Features: Queen Anne porch.

D3 Camp, 1907



Architect/builder: Charles Leonard.
Hip roof, 2 stories.
Features: rafter tails, Colonial Revival porch.

D4 Camp, 1907
Architect/builder: Charles Leonard.
Gable roof, 2½ stories.
Features: rafter tails, Colonial Revival porch.

D5 Camp, c.1910
Hip roof, 2½ stories.
Features: porch.

D6 Camp, c.1910
Hip roof, 2½ stories.
Features: roof finial, porch,
rafter tails, distinctive lintelboards.

D6a Garage, c.1935

D7 Camp, c.1925



Gable roof, 1½ stories.
Features: porch, distinctive lintelboards.

D7a Shed, c.1935

D8 Camp, c.1915
Gable roof, 2 stories.
Features: stickwork, gazebo,
rafter tails, Queen Anne porch.

D9 Camp, c.1915
Jerkinhead roof, 2 stories.
Features: distinctive lintelboards, Queen Anne porch.

D10 Camp, c.1915



Gable roof, 2 stories.
Features: gable screen, Queen Anne porch.

D11 Boathouse, c.1915
Hip roof, 1 story.

D12 Camp, c.1915
Gable roof, 1½ stories.
Features: Gothic wall dormer, porch.

D13 Camp, c.1915
Gable roof, 1½ stories.
Features: distinctive lintelboards, Queen Anne porch.

D14 Camp, c.1915
Gable roof, 1½ stories.
Features: bargeboard, Queen Anne porch.

D15 Camp, c.1925
Hip roof, 2 stories.
Features: Bungalow porch.

D16 Camp, c.1920
Gable roof, 2½ stories.
Features: Queen Anne porch, rafter tails.

D17 Camp, c.1960
Non-contributing due to agc.

D18 Camp, c.1905
Gable roof, 1½ stories.

D18a Garage, c.1925

D19 Camp, c.1915
Hip roof, 2 stories.
Features: rafter tails, porch, leaded glass window.

D20 Camp, c.1915
Non-contributing due to alterations.

D21 Camp, c.1915
Gambrel roof, 1½ stories.
Features: distinctive dormer, Queen Anne porch.

D22 Camp, c.1915
Gable roof, 1½ stories.
Features: gable screen, porch.

HYDEVILLE HISTORIC DISTRICT

Most buildings in the linear village of Hydeville, located at the outlet of Lake Bomoseen, date from the mid to late 1800s when it was a busy marble and slate processing center. Examples of many period styles can be found here – from the Greek and Gothic Revivals, Italianate, and Queen Anne, to the Colonial Revival.



VT Route 4A (E6, c.1850; E7, c.1880)



(E5, c.1850)



(E10, c.1870)



(E23, c.1890)

HYDEVILLE HISTORIC DISTRICT

E1 House, c.1860
Gable roof, 1½ stories.
Features: kneewall window, porch.

E2 Hotel, 1903
Flat roof, 3 stories.

E3 Mill, c.1900
Gable roof, 1½ stories.

E4 House, c.1850
Gable roof, 1½ stories.
Features: porch.

E4a Carriage Barn, c.1915

E5 House, c.1850
Vernacular-Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: sidelights, Italianate porch, marble, entry pilasters, entry entablature.

E6 House, 1850
Gothic Revival style, gable roof, 1½ stories.
Features: hood moldings, roof finials, Gothic wall dormer, bargeboard, marble, Gothic Revival porch.

E7 House, c.1850
Gable roof, 2½ stories.
Features: shinglework, Queen Anne porch.

E7a Carriage Barn, c.1910

E8 House, c.1850
Sidehall plan, 2½ stories.
Features: bay window, segmental arch window, marble, Queen Anne porch.

E8a Carriage Barn, 1915

E9 House, c.1850
Sidehall plan, 2 stories.
Features: sidelights.

E9a Carriage Barn, c.1915

E10 House, c.1870
Gable roof, 2½ stories.
Features: Queen Anne porch.

E10a Garage, c.1940



E10b Garage, c.1940

E10c Carriage Barn, c.1920

E11 House, c.1840
Gable roof, 1½ stories.

E11a Garage, c.1930

E12 House, c.1840
Gable roof, 1½ stories.
Features: bay window.

E12a Garage, c.1950
Non-contributing due to age.

E13 Church, 1889



Queen Anne style, gable roof,
2½ stories.
Features: Palladian window,
door hood, stained glass,
belfry, shinglework, gable
screen, corner tower, round
window, hood molding.

E14 House, c.1850
Gable roof, 1½ stories.
Features: corner pilasters,
Bungalow porch, bay window.

E14a Garage, c.1950
Non-contributing due to age.

E15 House, c.1850
Gable roof, 1½ stories.

E15a Barn, c.1910

E16 House, c.1850
Gable roof, 1½ stories.

E17 House, c.1850



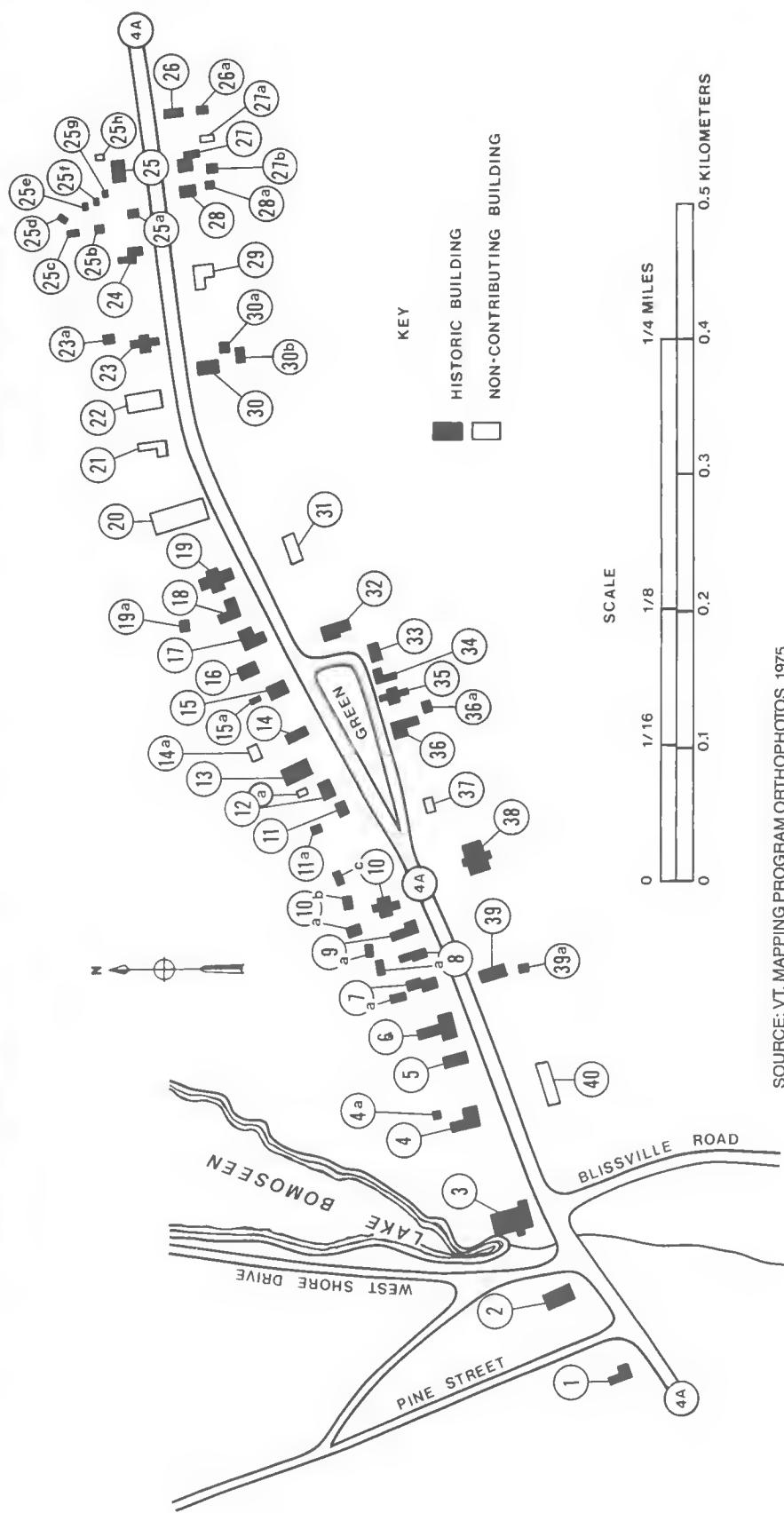
Vernacular-Greek Revival
style, gable roof, 2½ stories.
Features: corner pilasters,
sidelights, entry pilasters, full
entablature.

E18 House, c.1850
Gable roof, 1½ stories.
Features: kneewall window,
Queen Anne porch.

E19 House, c.1850
Gable roof, 1½ stories.
Features: sidelights, transom.

E HYDEVILLE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

E19a Carriage Barn, c.1915**E20** Store, c.1974
Non-contributing due to age.**E21** Office, c.1973
Non-contributing due to age.**E22** Commercial Structure,
c.1972
Non-contributing due to age.**E23** House, c.1890

Vernacular-Queen Anne style, gable roof, 2 stories.
Features: shinglework, stick-work, Queen Anne porch, hood moldings.

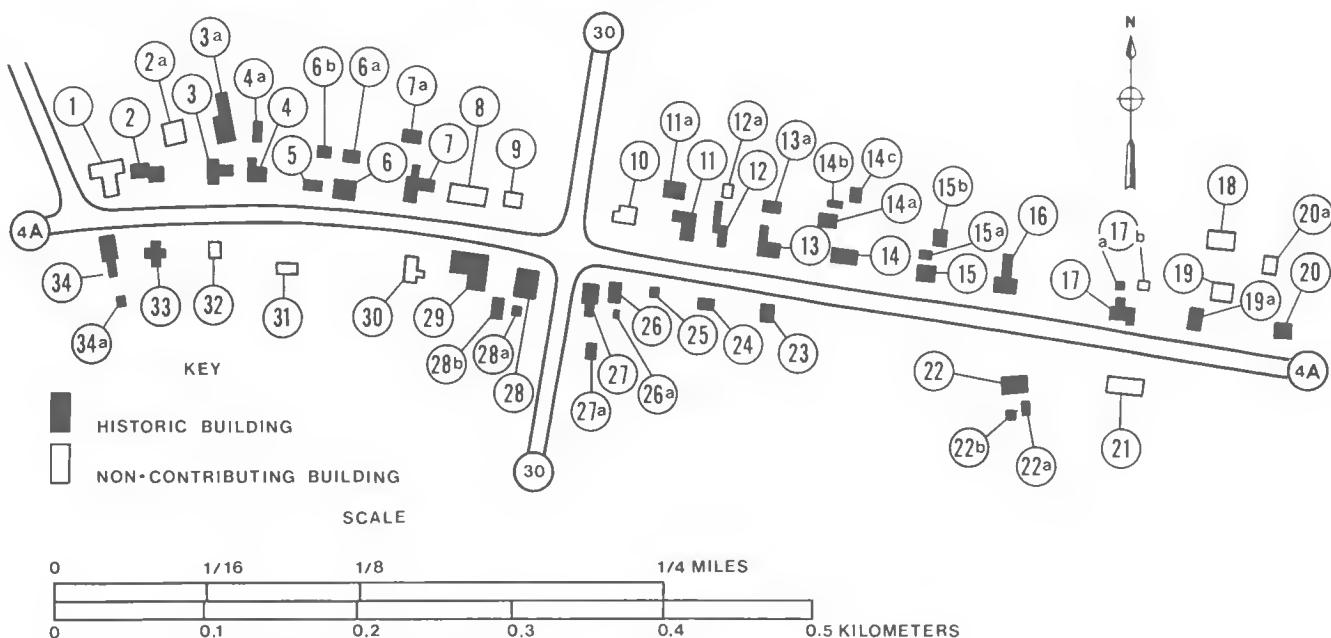
E23a Carriage Barn, c.1910**E24** House, c.1845
Sidehall plan, 1½ stories.
Features: entry pilasters, entry entablature, Queen Anne porch.**E25** House, c.1840
Vernacular-Greek Revival style, I-house.
Features: sidelights.**E25a** Diner, c.1935**E25b** Cottage, c.1940**E25c** Cottage, c.1940**E25d** Cottage, c.1940**E25e** Cottage, c.1940**E25f** Cottage, c.1940**E25g** Cottage, c.1940**E25h** Garage, c.1950
Non-contributing due to age.**E26** House, c.1870
Gable roof, 1½ stories.**E26a** Carriage Barn, c.1915**E27** House, c.1840
Classic Cottage.
Features: entry entablature.**E27a** Greenhouse, c.1960
Non-contributing due to age.**E27b** Carriage Barn, c.1915**E28** House, c.1865
Gable roof, 2 stories.
Features: corner pilasters, peaked lintelboards, segmental arch window, Queen Anne window.**E28a** Carriage Barn, c.1915**E29** Garage, c.1960
Non-contributing due to age.**E30** House, c.1860
Gable roof, 1½ stories.
Features: date inscription.**E30a** Barn, c.1900**E30b** Garage, c.1925**E31** House, c.1965
Non-contributing due to age.**E32** House, c.1875

Italianate style, hip roof, 2 stories.
Features: cornice brackets, porch, round arch window, cupola, marble.

E33 House, c.1845
Classic Cottage.**E34** House, c.1845
Gable roof, 1½ stories.
Features: peaked lintelboards.**E35** House, c.1865
Gable roof, 1½ stories.
Features: Queen Anne porch, door hood.**E36** House, c.1860
Brick, gable roof, 2 stories.
Features: marble lintels, distinctive chimney.**E36a** Carriage Barn, c.1910**E37** House, c.1950
Non-contributing due to age.**E38** School, 1898
Colonial Revival style, hip roof, 2 stories.
Features: name inscription, central tower, belfry, segmental arch window, keystones, corner pilasters, sidelights, enriched cornice.
*Listed in the National Register of Historic Places***E39** House, c.1865
Gable roof, 2 stories.**E39a** Carriage Barn, 1915**E40** House, 1976
Non-contributing due to age.

F CASTLETON CORNERS HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listings.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

The village of Castleton Corners (F), a historic district centered around the intersection of the old Whitehall to Rutland stage road (VT Route 4A) and the Hubbardton-Poultney turnpikes (Vermont Route 30), includes a number of 19th century buildings. Although most are modest in size and scale, a few from the late 1800s are distinguished by elaborate Queen Anne style porches and trim.



VT Route 4A (F11, c.1850; F12, c.1840; F13, c.1845)



(F11, c.1850)



(F3, c.1860, porch c.1885)

CASTLETON CORNERS HISTORIC DISTRICT

F1 Apartments c.1955
Non-contributing due to age.

F2 House, c.1870
Gable roof, 1½ stories.

F2a Garage, c.1970
Non-contributing due to age.

F3 House, c.1860
Gable roof, 2 stories.
Features: gazebo, Queen Anne porch.

F3a Carriage Barn, c.1910

F4 House, c.1885
Queen Anne style, hip roof,
2½ stories.
Features: porch, Queen Anne window, shinglework, bay window.

F4a Garage, c.1925
Hip roof.

F5 House, c.1860
Gable roof, 2 stories.

F6 House, c.1860
Gable roof, 2 stories.
Features: Bungalow porch.

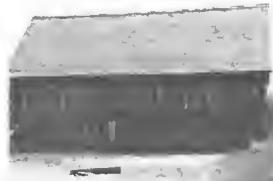
F6a Garage, c.1925
Hip roof.

F6b Carriage Barn, c.1910

F7 House, c.1865
Gable roof, 1½ stories.
Features: Gothic Revival porch, peaked lintelboards,
etched glass window.

F7a Barn, c.1880**F8** House, c.1965
Non-contributing due to age.**F9** Gas Station, c.1955
Non-contributing due to age.**F10** Gas Station, c.1970
Non-contributing due to age.**F11** House, c.1855

Greek Revival style, Half
Georgian plan.
Features: sidelights, Italianate
porch.

F11a Barn, c.1910**F12** House, c.1840
Classic Cottage.
Features: kneewall window.**F12a** Garage, c.1975
Non-contributing due to age.**F13** House, c.1845
Vernacular-Greek Revival
style, Classic Cottage.
Features: entry pilasters.**F13a** Carriage Barn, c.1910**F14** House, c.1860
Vernacular-Greek Revival
style, 1½ stories.
Features: Gothic wall dormer,
etched glass window, side-
lights, transom, peaked lin-
telboards.**F14a** Barn, c.1905**F14b** Shed, c.1920**F14c** Garage, c.1920**F15** House, c.1865
Sidehall plan, 1½ stories.
Features: Queen Anne porch.**F15a** Garage, c.1920**F15b** Barn, c.1900**F16** House, c.1850
Classic Cottage.
Features: kneewall window.**F17** House, c.1865
Gable roof, 2 stories.**F17a** Shed, c.1930**F17b** Shed, c.1970**F18** Barn, c.1950
Non-contributing due to age.**F19** House, c.1970
Non-contributing due to age.**F19a** Carriage Barn, c.1910**F20** House, c.1830
Georgian plan.**F20a** Garage, c.1920**F21** House, 1946
Non-contributing due to age.**F22** Barn, c.1870**F22a** Shed, c.1880**F22b** Barn, c.1880**F23** House, c.1860
Gable roof, 2½ stories.**F24** House, c.1850
Classic Cottage.**F25** Roadside Stand, 1927
Features: Queen Anne porch.**F26** House, c.1860
Sidehall plan, 1½ stories.
Features: porch.**F26a** Garage, c.1920**F27** House, c.1865
Sidehall plan, 2½ stories.**F27a** Barn, c.1900**F28** Store, c.1865
Gable roof, 2½ stories.
Features: hood moldings.**F28b** Carriage Barn, c.1910**F29** Powerhouse, c.1895
Brick, gable roof, 1 story.**F30** Post Office, c.1960
Non-contributing due to age.**F31** Office, c.1972
Non-contributing due to age.**F32** Mobile Home, c.1960
Non-contributing due to age.**F33** House, c.1880
Gable roof, 2 stories.
Features: porch.**F34** House, c.1860
Gable roof, 1½ stories.**F34a** Barn, c.1910

CASTLETON VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

Castleton village, the home of Castleton State College and a historic district listed in the National Register of Historic Places, contains a wealth of architecturally distinguished buildings, particularly from the early 19th century, when it was an important regional trading center. Many of its Federal style houses were designed and built by Thomas Dake, and are richly detailed with elaborate doorways and windows and delicately carved ornament.



Main Street (G32, c.1834; G33, c.1810; G36, 1833)



(G33, c.1810)



(G4, c.1875)



Ransom House (G53, 1848)



(G38, c.1815)



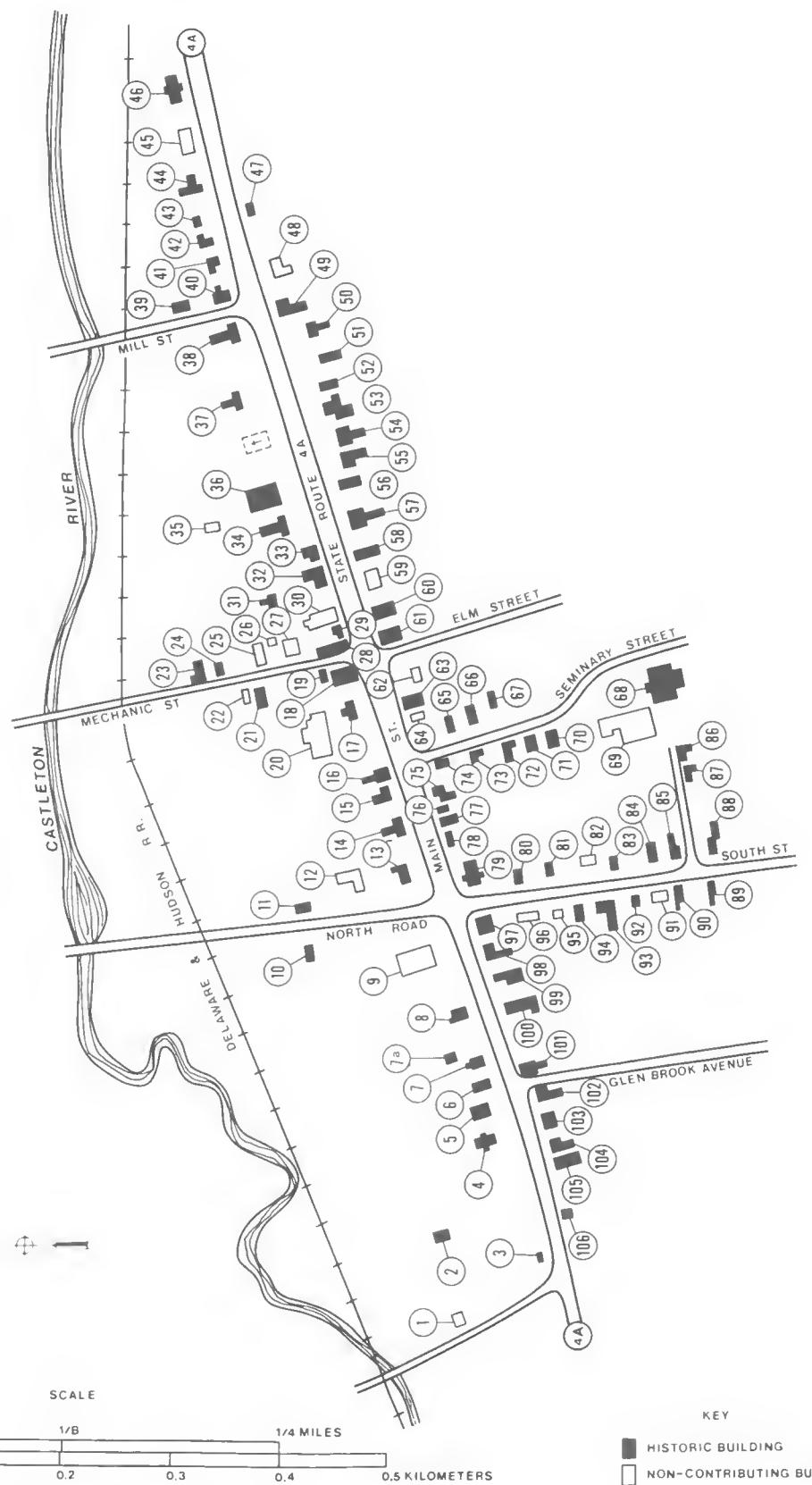
*Castleton Medical College
(G67, 1821)*



Enos Merrill's Tannery and Cobbler Shop (G3, c.1800)

G CASTLETON VILLAGE HISTORIC DISTRICT MAP*Listed in the National Register of Historic Places*

(Numbers correspond to accompanying Register listings.)



**CASTLETON
VILLAGE
HISTORIC DISTRICT**
*Listed in
the National Register
of Historic Places*

G1 House, c.1965
Non-contributing due to age.

G2 House, 1905
Gable roof, 2½ stories.
Features: Colonial Revival porch.

G3 Shop, c.1800
Brick, gable roof, 2½ stories.
Features: flat arches.

G4 House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch.

G5 House, c.1892
Gable roof, 2½ stories.

G6 House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, sidelights, distinctive lintelboards.

G7 House, 1832
Federal style, brick, 2½ stories.
Features: stepped parapet, stone lintels, marble, entry fanlight, sidelights, entry pilasters.

G7a Church, c.1835
Gable roof, 1½ stories.
Features: pointed arch window.

G8 House, c.1835
Greek Revival style, sidehall plan, 2½ stories.
Features: entry entablature, sidelights, entry pilasters.

G9 Church, 1970
Non-contributing due to age.

G10 House, c.1860
Gable roof, 1½ stories.

G11 House, c.1845
Greek Revival style, Georgian plan.
Features: Colonial Revival porch.

G12 House, 1961
Non-contributing due to age.

G13 House, 1823
Architect/builder: Thomas R. Dak.
Federal style, gable roof, 2½ stories.
Features: wall pilasters, Palladian window, entry fanlight, sidelights, bay window, flush-board siding, entry columns.
Recorded in the Historic American Buildings Survey



G14 House, c.1850
Greek Revival style, gable roof, 2½ stories.

Features: monumental portico, corner pilasters, peaked lintelboards, sidelights, transom, gable fanlight.

G15 House, c.1806
Federal style, I-house.
Features: wall pilasters, enriched cornice, hood moldings, Colonial Revival porch, wood carving, gable fan.

G16 House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: flushboard siding.

G17 Library, 1928
Colonial Revival style, brick, gable roof, 1½ stories.
Features: flat arches, keystones, entry pilasters, transom, ridge tower, clock.

G18 Store, c.1900
Gable roof, 2 stories.

G19 House, c.1880
Gable roof, 2½ stories.
Features: bay window, gable fanlight.

G20 School, c.1970
Non-contributing due to age.

G21 House, c.1860
Gable roof, 1½ stories.
Features: peaked lintelboards, sidelights.

G22 House, c.1870
Non-contributing due to alterations.

G23 House, c.1875
Gable roof, 2½ stories.

G24 House, c.1875
Gable roof, 2½ stories.

G25 Mobile Home, c.1975
Non-contributing due to age.

G26 House, c.1875
Gable roof, 2½ stories.

G27 Community Hall, c.1965
Non-contributing due to age.

G28 Store, c.1915
Gable roof, 1½ stories.

G29 Diner, c.1940
Features: streamlining.

G30 Post Office, 1969
Non-contributing due to age.

G31 House, c.1818
Federal style, I-house.
Features: flushboard siding, sidelights.

G32 Commercial Block, c.1834
Federal style, brick, gable roof, 2½ stories.
Features: stepped parapet, marble lintels.

G33 House, c.1810

Architect/builder: Thomas R. Dak.

Federal style, gable roof, 2½ stories.
Features: enriched entablature, entry fanlight, sidelights, Federal style porch, distinctive lintelboards.

Recorded in the Historic American Buildings Survey

G34 House, c.1800
I-house.
Features: sidelights.

G35 House, c.1980
Non-contributing due to age.

G36 Church, 1833



Architect/builder: Thomas R. Dak.

Greek Revival-Gothic Revival style, brick, gable roof, 2½ stories.

Features: distinctive interior, monumental portico, ridge tower, pointed arch window, corner pilasters, spire.
Recorded in the Historic American Buildings Survey

G37 House, 1843
Georgian plan.
Features: Italianate porch.

G38 House, c.1815



Federal style, Georgian plan.
Features: enriched entablature, distinctive lintelboards, Palladian window, sidelights, entry fanlight, entry pilasters, gable fan, distinctive chimney.
Recorded in the Historic American Buildings Survey

G39 House, c.1880
Gable roof, 2½ stories.
Features: Queen Anne porch.

G40 House, c.1875
Vernacular-Italianate style, gable roof, 2½ stories.
Features: peaked lintelboards, hood moldings, Queen Anne porch.

G41 House, c.1880
Gable roof, 2½ stories.
Features: round arch window.

G42 House, c.1880
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: bay window, Colonial Revival porch, applied woodwork.

G43 House, c.1850
Gable roof, 2½ stories.

G44 House, c.1900
Gable roof, 2½ stories.
Features: Italianate porch.

G45 House, c.1970
Non-contributing due to age.

G46 Railroad Station, c.1850
Gable roof, 1½ stories
Features: stickwork, shinglework.

G47 House, c.1880
Gable roof, 1½ stories.

G48 Parsonage, c.1970
Non-contributing due to age.

G49 House, 1811
Federal style, brick, Georgian plan.
Features: pointed arch window, entry fanlight, Colonial Revival porch, sidelights, distinctive chimney, marble lintels.

G50 House, c.1930
Colonial Revival style, gable roof, 2½ stories.
Features: entry fanlight, sidelights, door hood.

G51 House, c.1806
Cape Cod.
Features: entry entablature, massive central chimney, transom, Italianate porch.

G52 House, c.1805
Gable roof, 1½ stories.
Features: Queen Anne porch.

G53 House, 1848
Greek Revival style, pavilion with eells.
Features: wall pilasters, entry entablature, monumental portico, colonnade, Greek Revival porch, full entablature.
Recorded in the Historic American Buildings Survey

G54 House, 1820
Georgian plan.
Features: distinctive chimney, Colonial Revival porch.

G55 House, 1867
Italianate style, hip roof, 2 stories.
Features: cornice brackets, enriched frieze, Italianate porch, transom.

G56 House, c.1810



Federal style, Georgian plan.
Features: gable fan, enriched cornice, paneled corner pilasters, window fans, flush-board siding.
Recorded in the Historic American Buildings Survey

G57 House, c.1820
Federal style, brick, Georgian plan.
Features: marble lintels, Colonial Revival porch, distinctive chimney, enriched cornice.

G58 Store, c.1820
Brick, sidehall plan, 2½ stories.
Features: flat arches, Queen Anne porch, unusual window.

G59 Gas Station, c.1935

G60 Store, c.1915
Gable roof, 2½ stories.
Features: original storefront.

G61 Fraternal Hall, c.1917
Brick, 2 stories.
Features: decorative brick-work, transom, marble, stone lintels, original storefront, name inscription.

G62 Gas Station, c.1950
Non-contributing due to age.

G63 Store, c.1825
Gable roof, 2½ stories.
Features: transom.

G64 House, c.1940
Non-contributing due to age.

G65 House, c.1855
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, sidelights, entry entablature.

G66 House, 1922
Bungalow style, gable roof, 1½ stories.
Features: Bungalow porch.

G67 School, 1821
Greek Revival style, gable roof, 2 stories.
Features: Palladian window, cupola, ridge tower, entry pilasters, entry entablature.

G68 School, 1926
Colonial Revival style, brick, 3 stories.
Features: monumental portico, round window, flat arches, parapet, round arch window, entry fanlight, entry pilasters, belfry, beltcourse, keystones.

G69 School, c.1980
Non-contributing due to age.

G70 House, c.1885



Queen Anne style, gable roof, 2½ stories.
Features: stickwork, shingle-work, enriched cornice, Queen Anne porch, bay window, gazebo.

G71 House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: peaked entry lintel, sidelights.

G72 House, c.1835
Three-quarter I-house.
Features: peaked lintelboards, Italianate porch.

G73 House, c.1835
I-house.
Features: entry pilasters, entry entablature.

G74 Church, 1899
Gable roof, 1½ stories.
Features: roof finial, iron cresting, triangular arch window, round window.

G75 House, 1892
Vernacular-Italianate style, gable roof, 2½ stories.
Features: tower, gable screen, cornice brackets, bay window.

G76 House, c.1880
Gable roof, 2½ stories.

G77 Office, c.1830
Federal-Greek Revival style, brick, sidehall plan, 2½ stories.
Features: marble lintels, oval window.

G78 House, c.1812
Architect/builder: Thomas R. Dakie.
Federal style, I-house.
Features: entry fanlight, sidelights, flushboard siding, enriched entablature.
Recorded in the Historic American Buildings Survey

G79 House, c.1860
Gable roof, 1½ stories.
Features: peaked lintelboards, Italianate porch.

G80 House, c.1875
Gable roof, 1½ stories.
Features: sidelights, Queen Anne porch.

G81 House, c.1875
Gable roof, 2½ stories.
Features: Italianate porch.

G82 House, c.1965
Non-contributing due to age.

G83 House, c.1870
Gable roof, 2½ stories.
Features: Colonial Revival porch.

G84 House, c.1865
Gable roof, 1½ stories.

G85 House, c.1850
Gable roof, 2½ stories.

G86 House, c.1865
Gable roof, 2½ stories.
Features: Italianate porch.

G87 House, c.1835
Classic Cottage.
Features: entry entablature.

G88 House, c.1800
Federal style, Georgian plan.
Features: wall pilasters, enriched frieze, entry pilasters, entry fanlight, distinctive lintelboards, entry pediment.
Recorded in the Historic American Buildings Survey

G89 House, c.1850
Sidehall plan, 1½ stories.
Features: full entablature, corner pilasters.

G90 House, c.1850
Sidehall plan, 1½ stories.
Features: entry entablature, kneewall window, corner pilasters.

G91 House, c.1850
Non-contributing due to alterations.

G92 House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters, full entablature, sidelights, entry entablature.

G93 House, c.1880
Vernacular-Queen Anne style, 1½ stories.
Features: gable screen, beltcourse.

G94 House, c.1850
Greek Revival style, sidehall plan, 1½ stories.
Features: paneled corner pilasters, full entablature, entry pilasters, entry entablature.

G95 Telephone Station, c.1965
Non-contributing due to age.

G96 Multi-family Dwelling, c.1965
Non-contributing due to age.

G97 House, c.1800
Federal style, Georgian plan.
Features: wall pilasters, entry fanlight, entry pilasters, entry entablature.
Recorded in the Historic American Buildings Survey

G98 House, c.1810
Georgian plan.
Features: entry pilasters, transom, Queen Anne porch.

G99 House, c.1840
Greek Revival style, gable roof, 2½ stories.
Features: shinglework, entry pilasters, sidelights, round window, towers.

G100 Church, 1893



High Victorian Gothic-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, triangular window, pointed arch window, tower, roof finial, spire, buttresses

G101 House, c.1835
Greek Revival style, sidehall plan, 2½ stories.
Features: monumental portico, flushboard siding, entry pilasters, sidelights, entry entablature.

G102 House, 1902
Queen Anne-Neo-classical Revival style, hip roof, 2 stories.
Features: corner pilasters, enriched cornice, Queen Anne porch.

G103 House, c.1815
Federal style, Georgian plan.
Features: entry pilasters, entry fanlight, keystones, entry entablature.

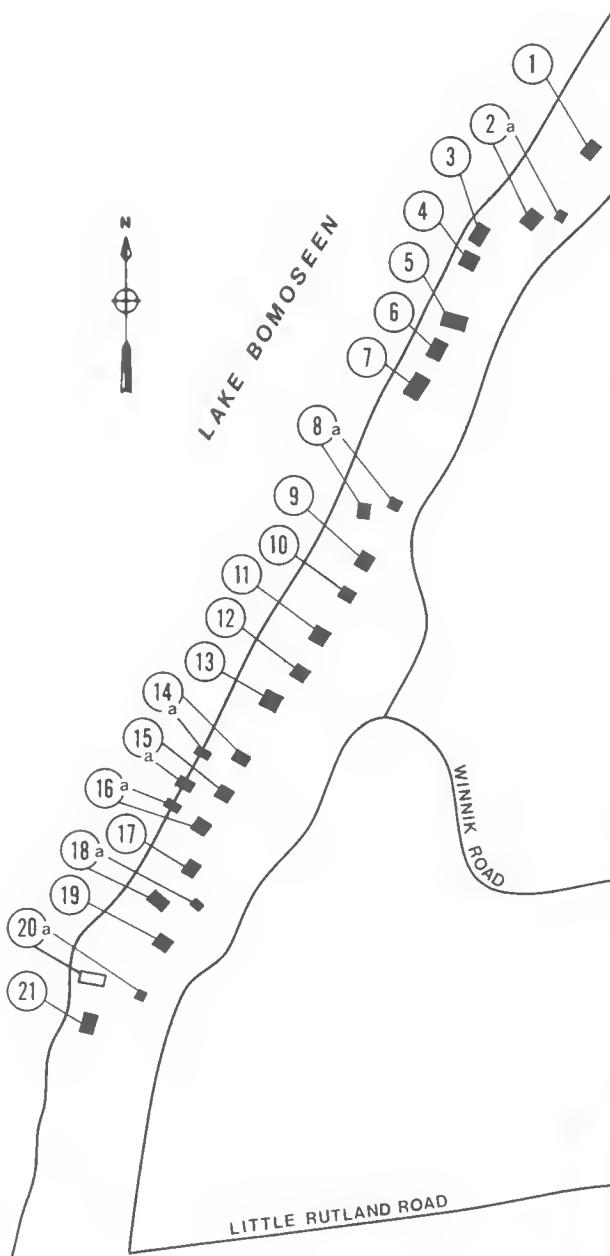
G104 House, c.1850
Greek Revival style, Classic Cottage.
Features: sidelights.

G105 Church, 1860
Italianate style, gable roof, 1½ stories.
Features: cornice brackets, label lintels.

G106 House, c.1855
Gable roof, 1½ stories.

H SOUTHEASTERN LAKESIDE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING

SCALE



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

SOUTHEASTERN LAKESIDE HISTORIC DISTRICT

- H1** Camp, c.1910
Gable roof, 1 story.
Features: rafter tails, porch.
- H2** Camp, c.1910
Gable roof, 1½ stories.
Features: porch.
- H2a** Garage, c.1915
Features: historic garage doors.
- H3** Camp, c.1920
Gable roof, 1 story.
Features: porch.
- H4** Camp, c.1915
Gable roof.
Features: porch.
- H5** Camp, c.1915
Gable roof, 1 story.
Features: porch.
- H6** Camp, c.1915
Gable roof, 1 story.
Features: porch.
- H7** Camp, c.1915
Gable roof, 1½ stories.
Features: porch, cornice brackets, rafter tails.
- H8** Camp, c.1915
Gable roof, 1½ stories.
Features: porch.
- H8a** Shed, c.1915
Features: rafter tails.
- H9** Camp, 1915
Gable roof, 1½ stories.
Features: porch, rafter tails.
- H10** Camp, c.1915
Gable roof, 1½ stories.
Features: porch.
- H11** Camp, c.1920
Gable roof, 1 story.
Features: porch.
- H12** Camp, c.1920
Gable roof, 1 story.
Features: porch.
- H13** Camp, c.1920
Gable roof, 1 story.
Features: porch.
- H14** Camp, c.1920
Gable roof, 1½ stories.
Features: porch.
- H14a** Boathouse, c.1920
Stucco.
- H15** Camp, c.1915
Gable roof, 1½ stories.
Features: porch.
- H15a** Boathouse, c.1920
- H16** Camp, c.1920
Gable roof, 1½ stories.
Features: distinctive dormer, porch.
- H16a** Boathouse, c.1920
- H17** Camp, c.1920
Gable roof, 1 story.
Features: porch.
- H18** Camp, c.1910
Gable roof, 1½ stories.
Features: porch, distinctive dormer.
- H18a** Shed, c.1920
- H19** Camp, c.1900
Gable roof, 1½ stories.
Features: porch, rafter tails.
- H20** Camp, c.1960
Non-contributing due to age.
- H20a** Garage, c.1920
Hip roof.
Features: historic garage doors.
- H21** Camp, c.1915
Gable roof, 1½ stories.
Features: rafter tails, cornice brackets, porch.

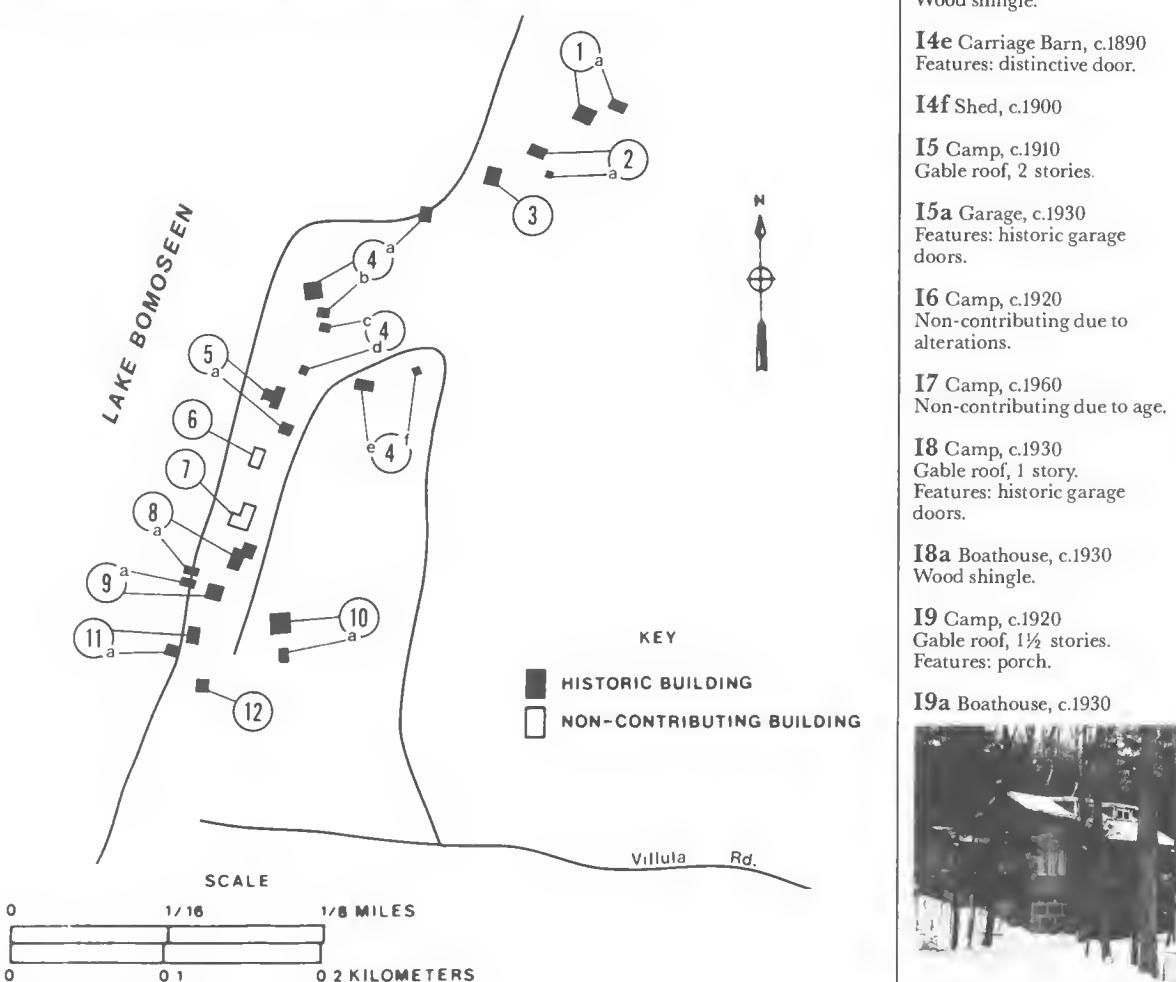
The camps in the Southeastern Lakeside Historic District, tucked into a tree-shaded slope rising up from Lake Bomoseen, date from the first decades of the 20th century. Many have screened porches for added enjoyment of the waterfront.



(H9, H8; c.1915)

I GREEN BAY HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Overlooking Green Bay on Lake Bomoseen is an outstanding late 19th century Shingle Style camp with a gambrel roof and its related outbuildings, as well as other camps built in the 1910s and 1920s. This enclave forms the Green Bay Historic District.



(I4, c.1890)

GREEN BAY HISTORIC DISTRICT

I4 Camp, c.1890
Shingle Style, gambrel roof,
2 stories.
Features: Queen Anne porch,
distinctive dormer, oriel
window, shinglework.

I4a Boathouse, c.1910

I4b Carriage Barn, c.1890
Features: distinctive door,
shinglework.

I4c Shed, c.1890

I4d Shed, c.1890
Wood shingle.

I4e Carriage Barn, c.1890
Features: distinctive door.

I4f Shed, c.1900

I5 Camp, c.1910
Gable roof, 2 stories.

I5a Garage, c.1930
Features: historic garage
doors.

I6 Camp, c.1920
Non-contributing due to
alterations.

I7 Camp, c.1960
Non-contributing due to age.

I8 Camp, c.1930
Gable roof, 1 story.
Features: historic garage
doors.

I8a Boathouse, c.1930
Wood shingle.

I9 Camp, c.1920
Gable roof, 1½ stories.
Features: porch.

I9a Boathouse, c.1930



I10 Camp, c.1920
Gable roof, 1½ stories.
Features: distinctive dormer,
porch, rafter tails.

I10a Garage, c.1920

I11 Camp, c.1915
Wood shingle, gable roof,
1 story.
Features: porch, door hood.

I11a Boathouse, c.1915

I12 Camp, c.1920
Gable roof, 1½ stories.
Features: porch.



CHITTENDEN

Chittenden lies almost wholly within the borders of the Green Mountain National Forest and encompasses the crest of the mountains north of Pico Peak. Sometime after 1780, the first residents of the town settled west of the crest and began farming along East Creek and Furnace Brook. New Boston, the original town center, developed on a high plain in the center of the town but was abandoned between 1810 and 1820 as many residents moved further down the slopes and congregated in the hamlets of North Chittenden (Holden today) and South Chittenden (Chittenden village). Local churches were built in North Chittenden in the 1830s, while a nearby iron mine and forge increased the activity there. In the second half of the 19th century, South Chittenden became the primary village as lumbering began to dominate the town economy. These linear hamlets and a number of scattered hill farms now comprise the most significant historic resources of this mountainous town.

THE FIRST SETTLERS established hill farms in the high meadow around New Boston (the area north of Chittenden Reservoir) and in the stream valleys along the western border of the town. Around 1800 they began to replace their first crude dwellings with modest frame homes.

The small rural community of Holden, originally known as "Forge Flats" because of its early mining operations, was the town center of Chittenden between 1820 and 1850. In the late 19th century, it served as a center for workers in Charles Reed Holden's nearby lumber camps.

The houses that remain from the first quarter of the 19th century are generally 1½ story Cape Cod types (3, 7, 14; c.1800). One (2, c.1815), however, is a 2½ story I-house with Federal style half-sidelights placed on either side of its entry.

North Chittenden evolved into the social center of the town after New Boston was abandoned between 1810 and 1820. Iron mining was underway near Mount Nickwacket to supply a local forge and a furnace in neighboring Pittsford, and this brought a measure of prosperity to the northern hamlet. Congregationalists and Methodists both built their churches here in the 1830s when the local iron industry was at its peak. In 1832, the Congregationalists sited their church (12) on a steep hill overlooking the hamlet. Two years later, the Methodists built their church (A2) in the middle of the hamlet. Both vernacular churches share a similar rectangular plan with gable front entrances.

During these years, farmers practiced subsistence agriculture, and some began raising sheep for wool. New settlers and the sons and daughters of the first residents generally built Classic Cottage type homes (e.g. 32, c.1830; 36, c.1835; 20, c.1850; 27, c.1850) with details of the



This small Classic Cottage type house (32), built c. 1830, is distinguished by its handsome Federal style entry. It was the home of Stephen S. Baird, one of the foremost makers of underhammer percussion hunting and sporting rifles in Vermont. Barrels and flintlocks were bored and cast to his specifications in Windsor, Vermont, and then Baird assembled them with his own stocks in a shop on this property.



Owned by William and Horatio Eddy, this simple 2 story house (33, c.1846) was the scene of some of the most famous seances and spiritualist gatherings in the 19th century. The Eddys were known worldwide for the ability to conjure forth apparitions of spirits that spoke and performed on musical instruments for assembled spectators. Among the many who attended these sittings were Madame Helena Blavatsky, European spiritualist and founder of the Theosophical Movement, and newspaper reporter Henry Olcott, who became the head of the movement in America.

Federal and Greek Revival styles. When Stephen Baird, son of early settler John Baird, established a farm down the road from his father's, he had a Classic Cottage (32, c.1830) built with a refined Federal style entry that included pilasters, sidelights, and a carved fan. Another member of the Baird family, Joel Baird, had his Classic Cottage (27, c.1850) built of brick—the only 19th century brick building in town.

Some farmers, particularly in the area north of North Chittenden, had more elaborate homes built. Two spacious 2½ story farmhouses (8, c.1825; 4, c.1850) with entry sidelights were built in rolling meadows well suited for crops and grazing. Two other homes (1, c.1850; 5, c.1855) on West Road were built in the Greek Revival style with paneled corner pilasters and a full entablature at the eaves. With their large forms and stylish details, these homes contrast with the typical Classic Cottages of the same period found elsewhere in town.



The Maple Lane Farm (17) is an excellent example of a well-preserved mid 19th century agricultural complex. The many substantial barns and other outbuildings, dating from the 1860s and grouped around a barnyard, are reached by a long lane lined with stately maple trees. The house, built c.1850 for Richard Parish, was updated with Italianate style brackets, porch, and an ell in the 1870s by its new owner, Nelson Parker, who, according to local tradition, made a fortune as a carpenter in California during the Gold Rush.

Located near the intersection of roads leading south to major transportation routes, South Chittenden eclipsed North Chittenden at mid century as the local iron industry declined and lumbering began. Residential construction in the village took the popular form of a sidehall plan with gable front facing the road and an ell to one side. A village merchant, J. N. Horton, built this type of home (B7) c.1860 with massive corner pilasters and a prominent cornice.

AFTER THE CIVIL WAR, South Chittenden became known as "Slab City" as its open lots filled with half-processed "slabs" of timber. Mills crowded the banks of East Creek, and vernacular houses were built along the road. The resulting increase in commercial activity led Hiram Noyes to build a new Italianate style store (B6, c.1877) to replace an older, smaller structure. Attorney Edwin Horton had a similarly styled home (21, c.1870) built on a rise just north of the village with an ell he used as his office.

The growth of South Chittenden in this period is also reflected in the building of a new church (B4, c.1880) by local Adventists. With an enriched cornice and triangular fans above its windows, this church displayed the stylish taste and relative wealth of its congregation. By 1890 the village had outgrown its schoolhouse, and a



This large house (20, c. 1870) ornamented by paired Italianate style brackets, bay windows, and a simple porch, was built for lawyer Edwin Horton after his return from the Civil War. A prominent man in local affairs, he was elected a senator from Rutland County in 1874 and later became a side judge in the County court. Located across the road is the family cemetery.

large combined school and town hall (B1) was erected. This building also served as a community social hall where the local Grange and other groups met. As the civic and social center of town, South Chittenden became "Chittenden village."

Although no longer the main village, North Chittenden had its share of lumbering and milling activity. Timothy B. Cheedle's saw mill complex (13) operated from c.1860 through the end of the century. About 1870, Charles Reed Holden purchased a farm (9) in the North Chittenden vicinity and made it the headquarters for extensive lumbering operations along Furnace Brook. After Holden opened a post office to handle the increased volume of mail occasioned by his business, North Chittenden residents voted for "Holden" over "Cheedleville" as the new name of their community.

Farmers throughout Chittenden engaged in dairying, potato growing, and other new agricultural ventures in the last half of the 19th century. The cluster of outstanding c.1860 outbuildings—including a granary, a creamery, livestock barns, and a smokehouse—found on a farm (17) then owned by Richard Parish, well illustrates the diversity of farm activities. Larger dairy herds required increased feed storage and shelter during the winter, and large bank barns to accommodate the herds were built on many farms (7, 9, 19, 20, 24, 34).

The successes of individual farmers were expressed through barn building and the remodeling and expansion of older farmhouses. Nelson Parker, a farmer and carpenter, remodeled the c.1850 Parish farmhouse (17a) c.1875. He added a new ell, bay window, and porches, all with bold Italianate style eave brackets. Around 1885, the Osgood family built a new bank barn as well as a 2½ story Queen Anne style addition to their c.1850 farmhouse (34). Lena Osgood, an accomplished local pho-



This unusual church (B4), with its Gothic triangular arch windows and classically inspired dentils under the eaves, was built in Chittenden village in the 1880s as an Adventist Church. Its preacher, Dr. William Blanchard, was also known for manufacturing "Wilcox magic balm." The congregation was not very long-lived; in 1898 their church was sold to the Methodists.



This large bank barn (9) was built c.1880 on the Furnace Brook farm of Charles Reed Holden. Holden, who owned 1,700 acres in Chittenden by 1882, made his fortune by opening up this valley for large scale lumbering enterprises.

tographer, was raised on this farm, inherited it, and, with her husband, lived there the rest of her life.

Lumbering in Chittenden declined in the early 20th century as the vast quantities of easily cut timber were depleted. The Chittenden Dam, built in 1900–08 to create a reservoir to supply electric power for the Rutland Railway, Light, and Power Company, flooded a large deforested area northeast of Chittenden village. In 1914, the Vermont Power Company built a dam and reservoir in East Pittsford and a generating station (31) along the waterway from the Chittenden reservoir. Its purpose, to generate electric power, meant little to residents whose homes were not yet electrified, but its presence marked the beginning of the end to the isolation of the town.

AFTER WORLD WAR I, veteran Frederic Barstow moved to Chittenden and converted an old homestead into a fox farm. Mr. and Mrs. William Barstow, Frederic's parents, converted a



The East Pittsford Hydro Station (31) was built in 1914 to generate electricity for Rutland City from the waterway which ran from the Chittenden reservoir. Although a simple rectangle in shape, its design is distinguished by large segmental arch windows separated by projecting wall pilasters, and a parapet end wall.

nearby farmhouse into a summer home (24), one of the first out-of-state camps in town. After Frederic died in 1931, the Barstows generously financed the construction of the Frederic Duclos Barstow Memorial School (29) in 1933. In 1939, Mrs. Barstow remodeled an old barn into the Mountain Top Inn (partially burned and rebuilt in 1977), in effect beginning the tourist industry in the town.

In 1947, after heavy spring rains, the Chittenden Dam spillway burst. A wall of water seven feet high and 100 yards wide surged down East Creek through the village of Chittenden, destroying all the old mills and most residences on the north bank of the Creek. As a result, the



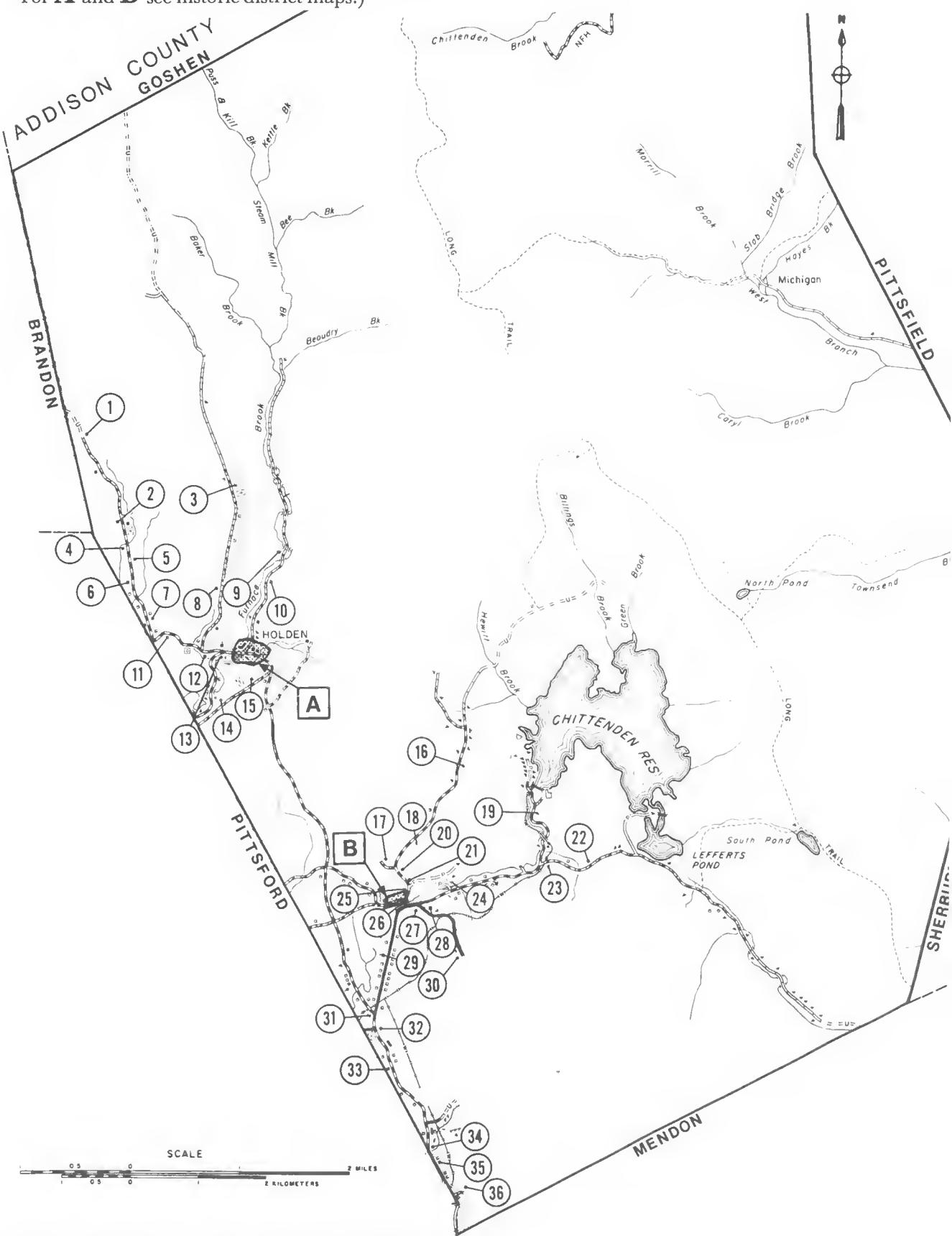
In 1933, philanthropists Mr. and Mrs. William Barstow gave this Colonial Revival style school (29) to the Town of Chittenden in memory of their son Frederic, who had died in 1931. It was built for \$430,000 according to plans by New York City architect Henry C. Pelton. Mr. Barstow began his career as an early associate of Thomas Edison, became one of the foremost electrical engineers in the country, and made an immense fortune selling all his holdings for \$50 million six months before the 1929 stock market crash.

Chittenden Village Historic District, listed in the State Register of Historic Places, contains, with one exception, only buildings along the north side of the road. Nonetheless, this half of a linear mill village appears much as it did at the turn of the century. To the north, Holden village remains a quiet valley hamlet with its two early churches and another State Register historic district. Many farmhouses along the western roads are good examples of vernacular types, and a number retain significant barns and outbuildings. In all, these historic structures today serve as tangible reminders of 19th century life in the mountainous town of Chittenden.

TOWN OF CHITTENDEN MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A** and **B** see historic district maps.)



TOWN OF CHITTENDEN

Sites listed in the State Register of Historic Places (For locations see town and historic district maps)

1 House, c.1850
Greek Revival style, gable roof, 1½ stories.
Features: paneled corner pilasters, entry entablature, Queen Anne porch.

2 House, c.1815
Federal style, I-house.
Features: Colonial Revival porch, cornerblocks.
Related shcd.

3 House, c.1800
Gable roof, 1½ stories.
Features: peaked lintelboards.
Related barn.

4 House, c.1850
Georgian plan.
Features: sidelights, entry pilasters.
Related barn.

5 House, c.1855
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, sidelights, reveals, cobblestone, porch.
Related barn.

6 House, c.1850
Gable roof, 2½ stories.
Related barn.

7 House, c.1800
Cape Cod.
Features: triangular arch window, Queen Anne porch.



Related barn, barn.

8 House, c.1825
Gable roof, 2 stories.
Features: sidelights.

9 House, c.1860/1880
Vernacular-Greek Revival style, gable roof, 2 stories.
Features: entry entablature.
Related barn.
Features: cupola.

10 House, c.1860
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related garage, barn.

11 House, c.1850
Gable roof, 2 stories.
Related barn.

12 Church, 1832
Gable roof, 1½ stories.

13 House, c.1860
Classic Cottage.
Related barn, shed.
Features: wood silo.

14 House, c.1800
Cape Cod.
Features: sidelights.
Related barn.

15 House, c.1840
Greek Revival style, gable roof, 1½ stories.
Features: Queen Anne porch.

16 House, c.1870
Gable roof, 1½ stories.
Related barn.

17 Maple Lane Farm
a. House, c.1850/c.1875
Vernacular-Italianate style, gable roof, 1½ stories.
Features: cornice brackets, Italianate porch.
b. Creamery, c.1860
Gable roof, 1½ stories.
c. Granary, c.1860
d. Barn, c.1860
Board and batten.
e. Shed, c.1860
Board and batten.
f. Barn, c.1860
Board and batten.
g. Barn, c.1860
h. Carriage Barn, c.1860
i. Smokehouse, c.1860



Stone.
j. Ice House, c.1860

18 House, 1892
Gable roof, 2½ stories.
Features: marble, Queen Anne porch, pressed metal.
Related milkhouse, shed, shed.

19 Barn, c.1880
Features: metal ventilator.
Related house, garage.

20 House, c.1850
Classic Cottage.
Features: unusual construction.
Related barn.

21 House, c.1870
Vernacular-Italianate style, gable roof, 2½ stories.
Features: bay window, Italianate porch, cornice brackets, distinctive chimney.
Related barn.

22 House, c.1826/c.1880
Gable roof, 2 stories.
Related barn, shed.
Features: metal ventilator.

23 School, 1885
Gable roof, 1½ stories.
Features: triangular window.
Related shed.

24 Camp, c.1850/c.1925
Vernacular-Colonial Revival style, wood shingle, gable roof, 2 stories.
Features: bay window, sidelights, Colonial Revival porch, entry fan.

Related ice house, garage.

25 House, c.1930
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: Bungalow porch.
Related garage.

26 House, c.1840
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: Italianate porch.
Related shed.

27 House, c.1850
Greek Revival style, brick, gable roof, 1½ stories.
Features: marble, stone lintels, sidelights, distinctive door.

28 House, c.1860
Gable roof, 1½ stories.
Features: Italianate porch.
Related bank barn.

29 School, 1933
Architect/builder: Henry C. Pelton.
Colonial Revival style, brick veneer, hip roof, 1 story.
Features: round window, sidelights, transom, keystones, gable fanlight.

30 House, c.1840
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: peaked lintelboards.
Related barn.

31 Powerhouse, 1914
Brick, 1 story.
Features: parapet, wall pilasters, decorative brick-work, transom, entry pilasters, date inscription.
Related shed.

32 House, c.1830



Federal style, Classic Cottage.
Features: paneled entry pilasters, entry fan, sidelights.

33 House, c.1846
Vernacular-Greek Revival style, Georgian plan.
Features: sidelights.

34 House, c.1850/1885
Gable roof, 2½ stories.
Features: Queen Anne window, gable screen, bay window.
Related barn.



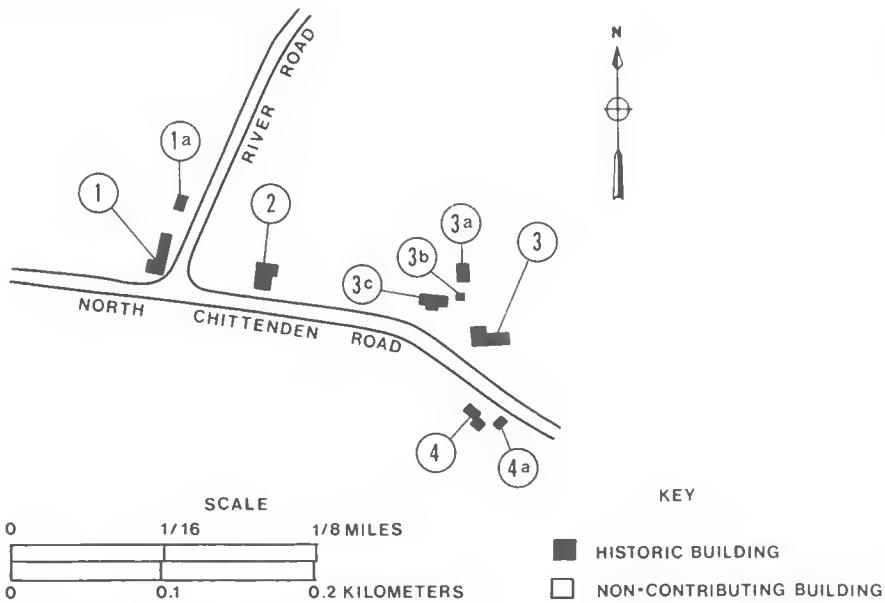
Features: cupola.

35 Church, c.1850
Greek Revival style, gable roof, 1½ stories.
Features: pressed metal, Queen Anne window.

36 House, c.1835
Greek Revival style, Classic Cottage.
Features: entry pilasters, entry entablature.
Related barn.

A HOLDEN HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Holden, a small rural village which once served as the center for nearby lumber camps, contains simple wood frame houses and a Methodist Church built in 1834 and remodeled in the late 19th century.



Chittenden Road

HOLDEN HISTORIC DISTRICT

A1 House, c.1850
Gable roof, 1½ stories.
Features: bay window, transom.

A1a Barn, c.1880
Gambrel roof.

A2 Church, 1834/c.1880
Greek Revival style, gable roof, 1½ stories.
Features: transom, bay window.

A3 House, c.1850/c.1891
Gable roof, 2½ stories.
Features: porch.

A3a Barn, c.1880

A3b Corn Crib, c.1880

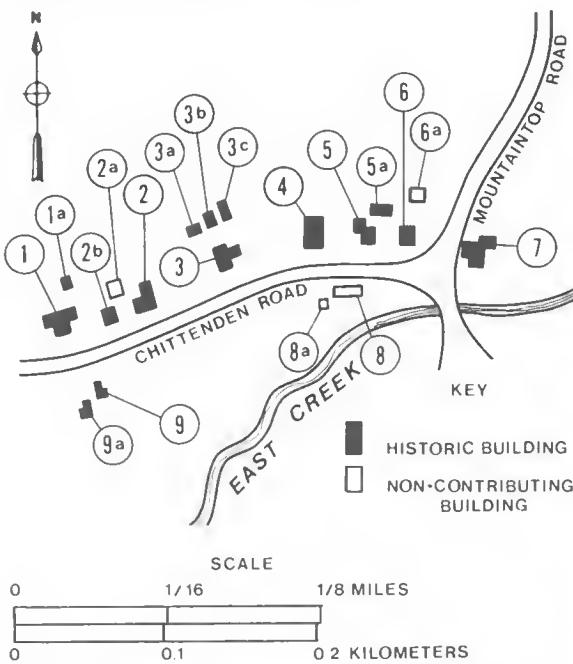
A3c Barn, c.1880

A4 House, c.1860
Gable roof, 1½ stories.
Features: porch.

A4a Shed, c.1880
Board and batten.

B CHITTENDEN VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

CHITTENDEN VILLAGE HISTORIC DISTRICT

B1 School, c.1890
Gable roof, 2½ stories.
Features: gable window.

B1a Shed, c.1890
Board and batten.

B2 House, c.1800
Gable roof, 1½ stories.
Features: porch.

B2a Chicken Coop, c.1974
Non-contributing due to age.

B2b Barn, c.1880

B3 House, c.1840
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, distinctive door.

B3a Barn, c.1870

B3b Barn, c.1870

B3c Chicken Coop, c.1870

B4 Church, c.1880
Gothic Revival style, gable roof, 1½ stories.
Features: enriched cornice, triangular window, window fan, label lintels.

B5 House, c.1840
Greek Revival style, sidehall plan, 1½ stories.
Features: Italianate porch.

B5a Barn, c.1870

B6 Store, c.1877
Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, porch, original storefront.

B6a Garage, c.1933

B7 House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, sidelights, reveals, porch, cornice brackets.

B8 Mobile Home, c.1962
Non-contributing due to age.

B8a Garage, c.1962
Non-contributing due to age.

B9 House, c.1840
Vernacular-Greek Revival style, gable roof, 2 stories.
Features: sidelights, Queen Anne porch.

B9a Barn, c.1880

A 1947 flood washed away a number of homes and mills along East Creek leaving Chittenden village with most of its structures aligned along the north side of its main street. Remaining buildings range from a simple house (B2) of c.1800 and Greek Revival style dwellings to vernacular Gothic Revival and Italianate style structures built during the lumbering boom of the late 19th century.



Chittenden Road



(B9, c.1840)



(B3b, B3c; all c.1870)



CLARENDON

Though just south of the City of Rutland, the town of Clarendon has its own distinct history and identity. The Crown Point Military Road of 1759 was blazed through the Green Mountains to Clarendon, where it followed the Otter Creek Valley north. Settlers began to farm "The Flats" along the creek and established the village of Clarendon by 1800. West of a ridge that divides the town the Clarendon River provided water power for a number of small industries centered in the neighborhood of Chippenhook. In the northwest corner of town a mineral springs became the site of a fashionable resort hotel prior to the Civil War, creating the hamlet known as Clarendon Springs. In the latter 19th century population declined in the town overall, while the small mill villages of North Clarendon and East Clarendon continued to grow. Despite some roadside development associated with U.S. Route 7, the grand farmhouses and barns, mill villages, and mineral springs resort still evoke an era when Clarendon was one of the most prosperous towns in Rutland County.

THE LAND GRANTS CONTROVERSY between New York and New Hampshire settlers led to violence in Clarendon, where Ethan Allen and the Green Mountain Boys vandalized the

Clarendon contains a wealth of outstanding farms on both sides of the Otter Creek with substantial farmhouses and large barns. An indication of the high level of style achieved in many of the buildings on these farms is seen in a handsome c.1880 bank barn (4) pictured above, with its rooftop ventilator, large arched doorway, and peaked lintelboards over the main windows.

homes of New York grantees in 1773. After the Revolution most land claims and confiscations were settled, and residents began building permanent wood frame dwellings. In 1791 Clarendon was the most populous town in Rutland County with 1,478 residents. John Havens's Cape Cod type house (42) of 1797 and a Georgian plan farmhouse (45) of c.1792 illustrate the dominant house types of this period.

The village of Clarendon developed after 1790 on a low ridge east of the Otter Creek. Its early structures likely resembled an existing Cape type house (B17, c.1790) or 1½ story "saltbox" type house (B4, c.1810), both of plank wall construction with massive central chimneys. In 1824, the Congregationalists in town built the Federal style "Old Brick Church" (B2) in the village. The unusual lozenge trim on its round arch door enframements is like that on the entry enframing of the brick home (B1, c.1820) of Henry Hodges, a farmer and merchant, just up the road.

Farms along the Otter Creek provided the economic base for the social life and commerce of Clarendon village. Contrary to then accepted farming lore that recommended high ground



In 1797, John Havens of Connecticut bought this newly built Cape Cod type house (42) and surrounding farmland from Abraham Ives. One of the oldest buildings remaining in Clarendon, it is distinguished by its massive center chimney, low roofline, and transom over the front door.

over flood plains, "The Flats" along the creek proved superior for livestock and cash-crop farming. After 1820, wealthy farmers on either side of the creek began building spacious Georgian plan homes (3, 5, 7, 8, 9, 11, 12, 13), expressions of their good fortune. Among others, two c.1830 Federal style homes with notable details can be seen on the east bank of the Otter Creek. One farmhouse (9a) has an unusual transom with leaded swags, a pattern echoed in the frieze above its door. A brick farmhouse further north (13a) has a wooden entry fan with a delicately carved rosette.

On the other side of town, the village of Chippenhook on the Clarendon River developed around 1800 with a saw mill, grist mill, tannery, and several workshops. An iron works which produced stoves operated until 1817 south of the hamlet on the Clarendon-Tinmouth town line. A rubblestone blacksmith shop and a wood frame cabinet shop (both 52, c.1810) in Chippenhook date from this early industrial era. Theophilus Harrington, the Rutland County judge who freed a black slave because the owner could not produce "a bill of sale from God Almighty," was a resident of this neighborhood during these years.

As wool growing became the preoccupation of Vermont farmers in the second quarter of the 19th century, a new industry came to Chippenhook. In 1826, Daniel Ewing of Pittsford began manufacture of teasels, a tool for carding wool, in the hamlet. In 1830, Russell Fish of neighboring Ira built a rubblestone mill (50) on the river for Ewing. Now almost a ruin, the manufactory remains one of the relatively small number of standing structures associated with the extensive Vermont woolen industry of these years.

MINERAL SPRINGS were discovered in the northwest part of the town near the Clarendon River in 1776 by Asa Smith, who is said to have been led to the site by a prophetic dream. The first hotel at the springs was built in 1798, and it became increasingly popular as a health resort. Capitalizing on the success of the earlier hotel,



Located in Clarendon village, this brick Federal style house (B11) was built in 1823. It was remodeled about 1875 in the Italianate style by its owner, nationally known, master covered-bridge builder Nicholas M. Powers. Born in Tinmouth, Powers served an apprenticeship with Abraham Owen of Pittsford and moved to Clarendon in the 1850s.

about 1835 Thomas McLaughlin financed the construction of the large brick Clarendon House hotel (A4). An excellent example of early Vermont resort architecture, this hotel in its massing recalls coach stops and public houses, while a 3 story veranda (added c.1850) proclaims its use for extended leisure activities. Nearby stand a store (A9, c.1840) and a rubblestone private guest house (A10, c.1835) as well as other structures related to the resort.

The completion of the Rutland and Whitehall Railroad through West Rutland in 1850 aided business at the resort by providing a close rail connection for its out-of-state clients, who were mainly from Virginia and the Carolinas. But the Civil War closed the resort while destroying the wealth of its southern clientele. In 1866 McLaughlin sold his hotel at a loss to Byron Murray, who had a smaller hotel, the Murray House (A3), built c.1870 in the fashionable Second Empire style across from the Clarendon House. Although Murray and his sons enjoyed some success and attempted to expand the focus of the spa, it closed permanently in 1898 when it could no longer compete with more popular resorts in Vermont and elsewhere that offered a greater variety of activities.

The latter half of the 19th century witnessed other changes in Clarendon. The milling hamlets of North and East Clarendon increased in size and importance after they became stops on the Rutland and Burlington Railroad in 1849. Three turning mills and a chair factory utilized the water power of the Cold River in North Clarendon by 1869, and a number of new homes (20, 21, 22, 23) were built in the village beginning about that time. A revived Clarendon Baptist society built a modest chapel (17) there in 1871. In the hills east of the village, Hiram B. Spafford ran a number of wood turning shops, building and converting for his own use out-buildings on a farm (29) formerly occupied by his brother Eldad Spafford, a blacksmith.



The Clarendon village Congregational church (B2), built in 1824, is one of a number of handsome brick Federal style buildings in town. Its doorways are similar to the front door of Henry Hodges' house next door, while the rounded arch front wall panels match those of the village house later owned by Nicholas M. Powers. After the original church belfry blew off in a windstorm, it was Powers who constructed the present spire in 1881 according to plans drawn by Rutland architect Milo Lyman.

The hamlet of East Clarendon had long been the site of a grist mill owned by members of the Kingsley family who lived in a home (36b) built c.1825 near the mill site. After the arrival of the railroad in 1849, the depot served as a loading point for farm and dairy produce, and the hamlet became something of a neighborhood social center. Local carpenter Timothy K. Horton built a covered bridge (38) near Kingsley's mill in 1870, the same year a large district school (37) was erected up the hill from the mill. After a fire destroyed the original mill building, covered-bridge builder Nicolas M. Powers built for John H. Kingsley a new turbine driven grist mill (36a, c.1880), which operated for over fifty years. In 1890, the Union Chapel Society of Clarendon was formed and soon erected near the district school a chapel (35; moved to its present location) with a striking snowflake design in its side tower.

Clarendon village also underwent some changes in appearance in the latter 19th century. A new combined Town Hall and school (B16) was built across from the "Old Brick Church" (B2) in 1868 by Timothy Horton. overshadowing the talents of Horton, however, were those of Nicholas M. Powers, a nationally known



After the Civil War Byron Murray and Sons tried to revive the fortunes of the Clarendon Springs resort by building this fashionable French Second Empire style "cottage" (A3) and advertising the virtues of their establishment. Nearly 250 guests at a time could spend vacations here, bathing in and drinking the mineral waters, for \$10 to \$12 each week. Fresh vegetables and milk came from the resort farm, while trout were raised in a large pond between this cottage and the Clarendon House.

covered-bridge builder who resided in Clarendon village on a farm he purchased in 1859. Powers built a number of bridges in Rutland County (in Pittsford, Brandon, Shrewsbury and Clarendon), as well as other spans in Vermont, New York, and Maryland. In Clarendon village, he remodeled his own c.1820 brick house (B11) in the Italianate style around 1870 and replaced the steeple on the "Old Brick Church" in 1881.

DAIRYING became increasingly important in Clarendon after the Civil War. Farmers had large dairy barns (1d, 4, 11c, 44, 48, 53, A1d) built to house and milk their profitable herds. Nicholas Powers built a cheese factory (B11b, c.1880) next to his home, and a cheese factory and creamery (14, c.1880) that processed milk from over 360 cows was erected in North Clarendon. Cheese, butter, and grain were loaded at the North and East Clarendon depots. In the 20th century, bulk milk supplanted cheese and butter as the produce of Vermont dairy farms, and modern barns (9g, 11d, 12e, 13e) with ground-level stables, gambrel roofs, and attached milkhouses replaced earlier structures. In 1921 the Clarendon Grange, organized in 1901, acquired the then obsolete North Clarendon cheese factory/creamery (14) and converted it into their meeting hall.

Much of the 20th century development in Clarendon can be seen in its accommodations for automobile travel. North Clarendon, located on the major north-south highway (now U.S. Route 7) just south of the City of Rutland, in particular became an important roadside center. The Pratt Truss bridge (19) over the Cold River there is typical of highway bridges erected soon after the destructive 1927 flood. A nearby vernacular gas station (24, c.1925) with a wooden roof balustrade stands as evidence of the move-



Among buildings constructed in Clarendon by bridge builder Nicholas Powers was this large turbine-driven grist mill (36a, c.1880) in East Clarendon. Rising 3½ stories above the Mill River, it was owned by flour, meal, and feed dealer John Harrison Kingsley.

ment to make such structures “tasteful” by adding a “classical” touch. Just north and south of the bridge are two groups (18, 63; c.1930) of well-preserved tourist cottages, a type of early tourist amenity that is now rapidly disappearing.

The recent re-routing and reconstruction of U.S. Route 7 has spared these early roadside structures and insulated the villages of Clarendon from traffic and much modern development. Clarendon village, now a historic district listed in the State Register of Historic Places, remains a quiet early 19th century town center, while East Clarendon retains its mill, a covered bridge listed in the National Register of Historic Places, and other structures. Set amid rolling hills and shade trees in the northwest of town, the hamlet of Clarendon Springs is also a State Register historic district with its centerpiece, the Clarendon House, listed in the



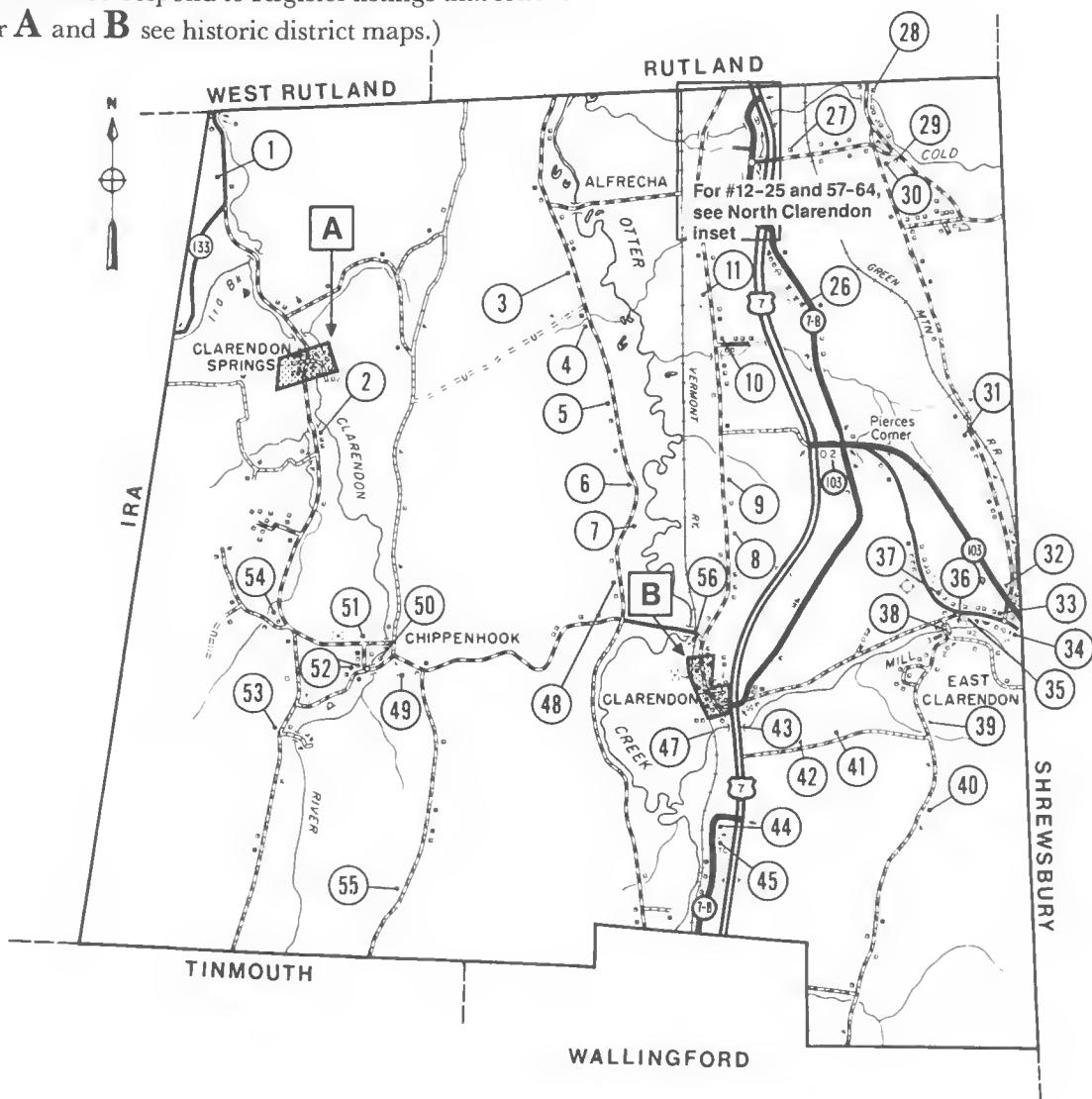
In the 1920s and 1930s, North Clarendon became a roadside service area along a major north-south traffic corridor (now U.S. Route 7) through Vermont. Several motor courts were built there to accommodate tourists lured by lakeside resorts and the beauty of the Green Mountains. This one, Crestview (18), with its simple novelty-sided cabins and original neon sign, is one of the best preserved.

National Register. Beyond these resources, the town has a number of extraordinary farmhouses, an exceptional number of which are built of brick. Many, along with their magnificent barns, are found along both sides of the Otter Creek. With this rich architectural legacy, Clarendon offers a variety of insights into a pace of life in marked contrast to the U.S. Route 7 limited-access highway which now whisk traffic through town.

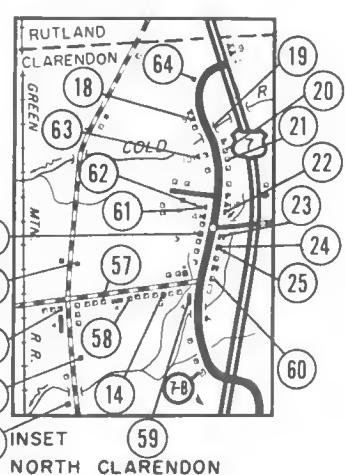
TOWN OF CLARENDON MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A** and **B** see historic district maps.)



SCALE
0 0.5 1 1.5 2 MILES
0 0.5 0.5 1 KILOMETERS



SCALE
0 0.1 0.2 MILES
0 0.1 0.2 KILOMETERS

TOWN OF CLARENDON
Sites Listed in the State Register of Historic Places
(For locations see town and historic district maps)

1 (Farm)

a. House, 1846
 Georgian plan, brick.
 Features: stone lintels, sidelights, reveals, porch, name inscription.
 b. House, c.1865
 Classic Cottage.
 c. Barn, c.1920
 d. Barn, c.1890
 e. Barn, c.1910
 Features: metal ventilator.
 f. Corn Crib, c.1920

2 House, c.1850

Vernacular-Greek Revival style, Classic Cottage.
 Features: sidelights, Queen Anne porch, Gothic wall dormer.

3 (Farm)

a. House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: entry pilasters, entry entablature, sidelights, kneewall window, Queen Anne porch.
 b. Barn, c.1860
 c. Barn, c.1890
 d. Shed, c.1920
 e. Corn Crib, c.1920

4 Bank Barn, c.1880

Features: transom, peaked lintelboards.
 Related house.

5 House, c.1840

Georgian plan, brick.
 Features: sidelights, stone lintels.
 Related barn.

6 House, c.1845

Gable roof, 2½ stories.

7 House, c.1845

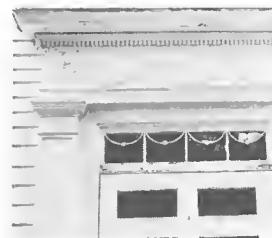
Greek Revival style, Classic Cottage.
 Features: sidelights, entry pilasters, full entablature, corner pilasters, entry entablature, porch, kneewall window.

8 House, c.1845

Greek Revival style, Georgian plan.
 Features: entry entablature, paneled entry pilasters, distinctive lintelboards, paneled corner pilasters, sidelights, full entablature, porch.
 Related bank barn, garage.

9 (Farm)

a. House, c.1830



Georgian plan.
 Features: wall pilasters, transom, carved frieze, massive central chimney, Colonial Revival porch, sidelights, paneled entry pilasters, transom, enriched entry entablature, leaded glass window.
 b. Barn, c.1910
 c. Shed, c.1910
 Features: bank of windows.
 d. Barn, c.1910
 e. Barn, c.1910
 f. Shed, c.1925
 Features: metal ventilator.
 g. Barn, c.1925
 Features: metal ventilator.

10 House, c.1850

Greek Revival style, gable roof, 2½ stories.
 Features: full entablature, porch, sidelights, corner pilasters, entry pilasters, gable fan, kneewall window.
 Related barn.

11 (Farm)

a. House, c.1870
 Georgian plan, brick.
 Features: stone lintels, Colonial Revival porch, Italianate porch.
 b. Shed, c.1920
 c. Barn, c.1900
 d. Barn, c.1940
 Gambrel roof.

12 (Farm)

a. House, c.1850
 Vernacular-Greek Revival style, Georgian plan.
 Features: corner pilasters, full entablature, wall pilasters, sidelights, entry entablature.
 b. Garage, c.1920
 c. Corn Crib, c.1920
 d. Barn, c.1965
 e. Barn, c.1920
 Gambrel roof.
 Features: metal ventilator.
 f. Milkhouse, c.1920
 g. Shed, c.1920

13 (Farm)

a. House, c.1830



Georgian plan, brick.
 Features: entry fan, sidelights, marble, distinctive chimney.

b. Shed, c.1920
 c. Barn, c.1890
 d. House, c.1945
 e. Barn, c.1920
 Gambrel roof.
 f. Garage, c.1970

14 Cheese Factory, c.1880

Gable roof, 2½ stories.

Features: oriel window.

15 House, c.1890

Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: Queen Anne porch, Queen Anne window, triangular arch window.
 Related carriage barn.

16 House, c.1830

Federal-Greek Revival style, Georgian plan.
 Features: transom.
 Related bank barn, grave marker.

17 Church, 1871

Gable roof, 1 story.
 Features: belfry, round arch window, peaked entry lintel.

18 Crestview Motor Court

a. Office/Roadside Stand, c.1930
 Gable roof, 1½ stories.
 Features: historic sign, neon sign, porch.
 b. Tourist Cabin, c.1930
 Features: rafter tails, porch.

c. Tourist Cabin, c.1930
 Features: rafter tails, porch.
 d. Tourist Cabin, c.1930
 Features: rafter tails, porch.
 e. Tourist Cabin, c.1930
 Features: rafter tails, porch.

f. Tourist Cabin, c.1930
 Features: rafter tails, porch.
 g. Tourist Cabin, c.1930
 Features: rafter tails, porch.

h. Tourist Cabin, c.1930
 Features: rafter tails, porch.
 i. Tourist Cabin, c.1930
 Features: rafter tails, porch.
 j. Tourist Cabin, c.1930
 Features: rafter tails, porch.

30 School, c.1865

Gable roof, 1 story.
 Features: belfry.

31 (Farm)

a. House, c.1850
 Georgian plan.
 Features: sidelights.
 b. Bank Barn, c.1890



Features: historic sign.

c. Barn, c.1900
 Gambrel roof.
 d. Garage, c.1910
 Features: historic garage doors, rafter tails.

32 Railroad Station, 1913

Hip roof, 1 story.
 Features: stickwork, transom, bay window.

33 House, c.1840
Greek Revival style, Classic Cottage.
Features: entry entablature, sidelights, entry pilasters, full entablature, corner pilasters.
Related barn.
Features: cupola.

34 House, c.1840
Vernacular-Greek Revival style, gable roof, 2 stories.
Features: entry pilasters, corner pilasters, Colonial Revival porch.

35 Church, c.1890
Vernacular-Queen Anne style, gable roof, 1 story.
Features: side tower, applied woodwork, peaked lintelboards, Queen Anne window.

36 Kingsley Mill
a. Mill, c.1880
Architect/builder: Nicholas M. Powers.
Gable roof, 3½ stories.
Features: fieldstone, cupola.
b. House, c.1825
Georgian plan.
Features: entry entablature, entry pilasters, sidelights.
c. Barn, c.1885
Architect/builder: Nicholas M. Powers.
Features: gable screen, cupola.
d. Shed, c.1885

37 School, 1870
Gable roof, 1½ stories.
Features: belfry.

38 Bridge, 1870



Architect/builder: Timothy K. Horton.
Features: Town lattice truss.
Listed in the National Register of Historic Places

39 House, c.1805
Federal style, Georgian plan.
Features: sidelights, entry entablature, cornice brackets, entry pilasters.
Related barn.

40 House, c.1855
Classic Cottage.
Features: Gothic wall dormer, sidelights, entry entablature.
Related barn.

41 House, c.1830
Federal-Greek Revival style, Georgian plan.
Features: transom, sidelights, peaked entry lintel.

42 House, 1797
Cape Cod.
Features: massive central chimney, transom.

43 Bridge, c.1928
Through truss.
Features: name inscription, Pratt truss.

44 House, c.1870
Vernacular-Italianate style, gable roof, 2½ stories.
Features: Italianate porch.
Related barn.



Features: cupola.

45 House, c.1792
Federal style, Georgian plan.
Features: entry pilasters, Italianate porch, entry entablature.
Related barn.

47 Bridge, c.1930
Through truss.
Features: Pratt truss.

48 Barn, c.1890
Features: bank barn, transom, peaked lintelboards.
Related house.

49 School, c.1880
Queen Anne-Vernacular style, gable roof, 1 story.
Features: belfry, bank of windows, tower, applied woodwork.

50 Mill, 1830
Stone, gable roof, 2½ stories.
Features: marble, quoins, stone lintels.

51 (Farm)
a. House, c.1820
Cape Cod.
b. Corn Crib, c.1920
c. Shed, c.1910
d. Barn, c.1880
e. Sugarhouse, c.1920
Features: cupola.

52 Shop, c.1810
Related shop.
Features: stone.

53 House, c.1830
Federal style, Georgian plan, brick.
Features: stone lintels, transom.
Related barn.

54 House, c.1835
Vernacular-Greek Revival style, Georgian plan, brick.
Features: transom, sidelights, fretwork, stone lintels.

55 House, c.1845
Greek Revival style, Georgian plan.
Features: full entablature, entry pilasters, paneled entry pilasters, Queen Anne porch, rusticated stone.

56 House, c.1800
Georgian plan.

57 House, Bungalow style,



gable roof, 1½ stories.
Features: distinctive chimney, Bungalow porch, recessed porch, cornice brackets.
Related garage.

58 House, c.1925
Vernacular-Bungalow style, gable roof, 1 story.
Features: stickwork.
Related garage.

59 House, c.1930
Wood shingle, gable roof, 2 stories.
Features: Bungalow porch.
Related garage.
Features: historic garage doors.

60 House, c.1865
Sidehall plan, 1½ stories.
Features: Queen Anne porch.

61 House, c.1860
Sidehall plan, 1½ stories.

62 House, c.1875
Vernacular-Italianate style, Georgian plan.
Features: round arch window, door hood, bay window.

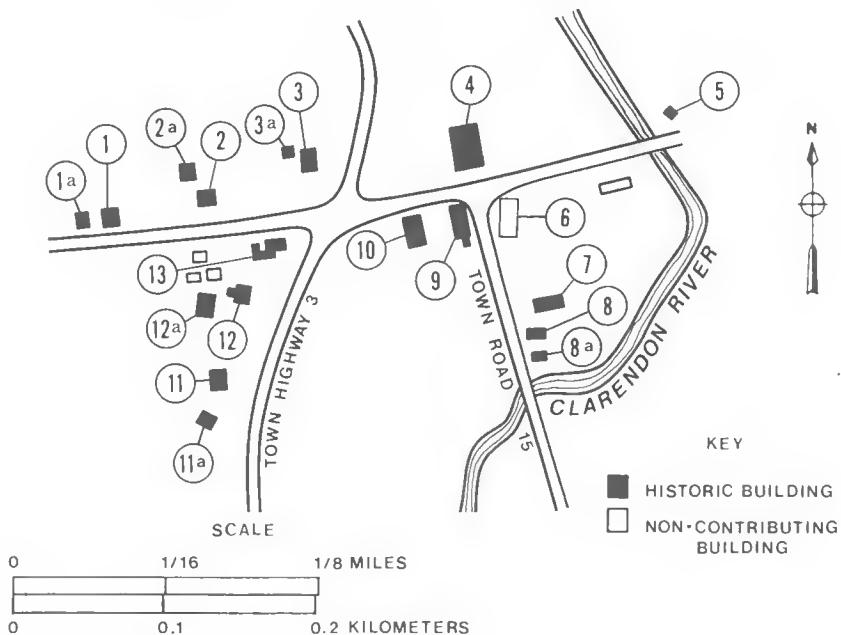
63 (Motor Court)

- a. House, c.1900
Gable roof, 1½ stories.
- b. Tourist Cabin, c.1935
Features: porch.
- c. Tourist Cabin, c.1935
Features: porch.
- d. Tourist Cabin, c.1935
Features: porch.
- e. Tourist Cabin, c.1935
Features: porch.
- f. Tourist Cabin, c.1935
Features: porch.
- g. Tourist Cabin, c.1935
Features: porch.
- h. Tourist Cabin, c.1935
Features: porch.
- i. Tourist Cabin, c.1935
Features: porch.
- j. Tourist Cabin, c. 1935
Features: porch.
- k. Tourist Cabin, c.1935
Features: porch.
- l. Tourist Cabin, c.1935
Features: porch.
- m. Shed, c.1935
Features: stickwork.

64 House, c.1925
Gable roof, 1½ stories.

A CLARENDON SPRINGS HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Clarendon Springs, a fashionable 19th century mineral springs resort village, is spread out along several quiet streets with the imposing 3½ story brick Clarendon House (A4) at its center.



Clarendon House (A4, c.1835)



Roger Murray Cottage (A12, c.1890)



J. P. Merriam Store (A9, c.1840); Thomas McLaughlin Store and Guesthouse (A10, c.1835)

CLARENDON SPRINGS HISTORIC DISTRICT

A1 House, c.1855
Gable roof, 1½ stories.

A1a Shed, c.1900

A2 House, c.1835
Classic Cottage.
Features: sidelights.

A2a Carriage Barn, c.1890

A3 House, c.1870
French Second Empire style,
Georgian plan, Mansard roof.
Features: transom, sidelights,
cornice brackets, quoins,
distinctive dormer, peaked lintel-
boards.

A3a House, c.1900
Gable roof.

A4 Hotel, c.1835
Gable roof, 3½ stories.
Features: distinctive dormer,
monumental portico, Greek
Revival porch, sidelights.
*Listed in the National Register
of Historic Places*

A5 Springhouse, c.1890
Wood shingle.
Features: hood moldings.

A6 House, c.1970
Non-contributing due to age.

A7 House, c.1860
Brick, gable roof, 2½ stories.
Features: Italianate porch.

A8 House, c.1830
Gable roof, 1½ stories.
Features: transom.

A8a Barn, c.1910

A9 Store, c.1840
Gable roof, 2½ stories.
Features: cornice arcading,
transom, sidelights.

A10 House, c.1835
Stone, gable roof, 2½ stories.
Features: transom, Italianate
porch.

A11 House, c.1840
Brick, gable roof, 2½ stories.
Features: transom.

A11a Carriage Barn, c.1935
Gambrel roof.

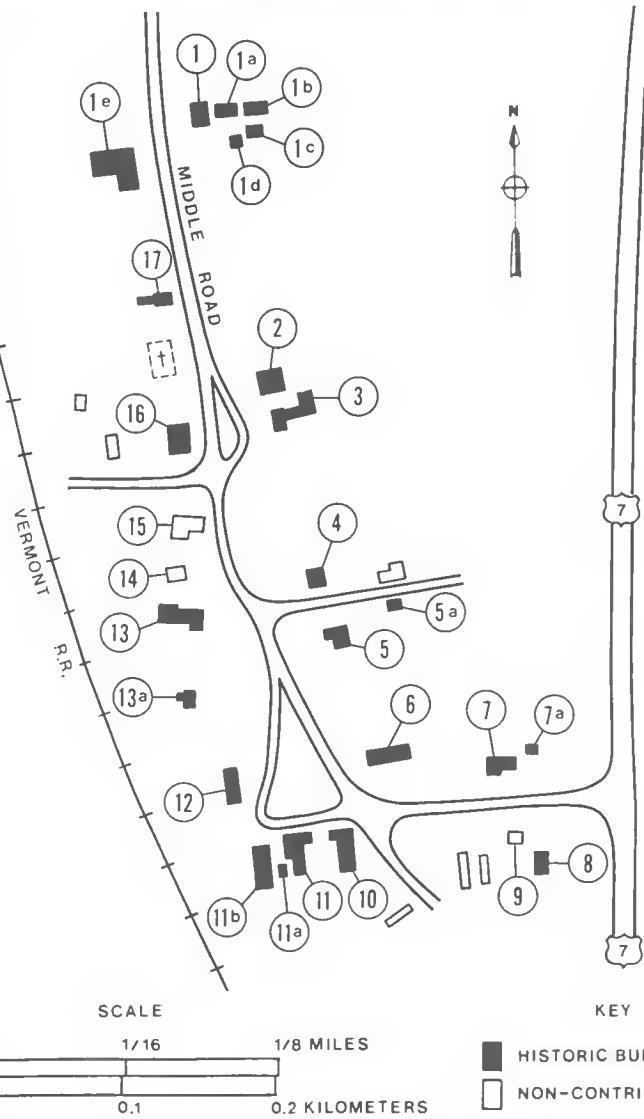
A12 House, c.1890
Queen Anne style, gable roof,
2½ stories.
Features: porch, gable screen.

A12a Carriage Barn, c.1890

A13 House, c.1855
Gable roof, 1½ stories.
Features: Greek Revival porch.

B CLARENDON VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

CLARENDON VILLAGE HISTORIC DISTRICT

B1 House, c.1820
Federal style, Georgian plan, brick.
Features: enriched cornice, splayed lintels, entry fanlight.

B1a Barn, c.1880

B1b Shed, c.1925

B1c Barn, c.1880

B1d Shed, c.1920

B1e Barn, c.1880

B2 Church, 1824



Federal style, brick, gable roof.
Features: round arch window, entry fanlight, tower, belfry, arcading, entry pediment.
Listed in the National Register of Historic Places

B3 House, c.1855
Gable roof, 2½ stories.
Features: entry entablature, corner pilasters, peaked lintel-boards.

B4 House, c.1810



Cape Cod.
Features: transom.

B5 House, c.1890
Gable roof, 2½ stories.

B5a Barn, c.1880

B6 House, c.1910
Gable roof, 2½ stories.
Features: porch.

B7 House, c.1900
Gable roof, 2½ stories.

B7a Barn, c.1920

B8 House, c.1920
Gable roof, 1½ stories.

B9 House, c.1970
Non-contributing due to age.

B10 House, c.1840
Georgian plan.
Features: Queen Anne porch, porch, entry pilasters.

B11 House, c.1820/c.1870



Federal-Italianate style,
Georgian plan, brick.
Features: arcading, entry fan, sidelights, cornice brackets, Italianate porch.

B11a Barn, c.1860
Architect/builder: Nicholas M. Powers.
Features: transom.

B11b Cheese Factory, c.1870
Architect/builder: Nicholas M. Powers.
Gable roof, 1½ stories.

B12 House, c.1890
Gable roof, 1½ stories.

B13 House, c.1900
Wood shingle, gable roof, 1½ stories.

B13a Carriage Barn, c.1900

B14 House, c.1965
Non-contributing due to age.

B15 House, c.1970
Non-contributing due to age.

B16 Town Hall, 1868
Architect/builder: Timothy K. Horton.
Gable roof, 2½ stories.

B17 House, c.1790
Cape Cod.
Features: massive central chimney, transom.

CLARENDON VILLAGE HISTORIC DISTRICT

The architectural resources of the Otter Creek Valley village of Clarendon, strung out along Middle Road parallel to U.S. Route 7, well illustrate the 19th century development trends of this central Rutland County town. Historic buildings include two early Cape Cod type houses and three handsomely detailed brick Federal style buildings from the years when this was one of the largest and most prosperous towns in the county. The 1868 Town Hall, a c.1870 cheese factory on the green, and several simple dwellings typify later development associated with dairying and other activities.



(B2, 1824; B3, c.1855)



Middle Road



Henry Hodges House (B1, c.1820)



Hodges-Congdon Farm (B1)



DANBY

The highest peaks of the Taconic Range dominate the geography of Danby but did not daunt its original settlers, who began arriving after 1765. Danby Four Corners was laid out in the center of the town to be a focus for the many subsistence farms which were soon scattered among the hills. Down in the Otter Creek valley on the eastern border of town, Danby Borough (presently Danby village) evolved, encouraged by water power and a major north-south stage road (now U.S. Route 7). Marble quarried in the mountains, together with the railroad completed in 1851, transformed the quiet Borough into an active center of commerce. Later in the century, charcoal, lumber, and trading created personal fortunes for a few entrepreneurs. In 1901, marble quarrying revived after a thirty-year lull. Through remaining farms and the well-preserved Borough, the historic architecture of Danby tells this story of a hill town and valley village that developed along with the local marble and lumber industries.

THE FIRST SETTLERS arrived in Danby along a road from western Dorset, and by 1800 nearly all parts of the town were settled and under cultivation. A rare, well-preserved example (13, e.1790) of a house built by the

Dorset Mountain, the source of marble that helped sustain the Danby quarrying industry and economy for many years, dominates the view from this hillsides farm (47). The house, a good example of a Greek Revival style Classic Cottage, was probably built for J. T. Griffith about 1855.

earliest settlers, many of whom were Quakers, sits in the northeast portion of town. Perhaps the homestead of Friend Benjamin Kelly from Rhode Island, it can readily be identified as a Cape Cod type house by its massive central chimney, small square gable end windows, and broad gable roof. At the isolated western edge of town, an unusual gambrel roof Cape type house (4, c.1800) may reflect the Hudson River valley origin of a number of the settlers, who came from Dutchess County, New York, where such houses are common.

As many of the original farmsteads became more firmly rooted, second generation residents built new homes throughout the rest of town. Edmund and Ransom Kelly, Benjamin Kelly's sons, established their farms near the Tinmouth line and had typical Cape type (6, c.1830) and Classic Cottage type (7, e.1845) homes built. North of the Borough, Asa Smith had a Greek Revival style I-house (20, e.1835) built on land his father first cultivated.

Small communities soon evolved with names like Sykes Hollow, Dutch Hill, and South Ameriea. Not far from Asa Smith's house, a modest Classic Cottage (15, e.1830) with a Fed-



These two modest houses, both rare examples of their type, are among the oldest still standing in Danby. Benjamin Kelly's well-preserved early Cape Cod type house (13), located near a brook that feeds into the Otter Creek, was built c. 1790. A house (4) on the other side of town near the Pawlet border, built about ten years later, is distinguished by an uncommon gambrel roof.

eral style door surround marks the community of Scottsville. It was built by Job Scott, who arrived in 1828, bought a tannery, and ran a store.

Church congregations formed in a number of these communities, meeting in local barns, homes, or simple church structures. Few individual congregations could afford a church building of their own. In 1838, several denominations organized themselves into three Union Church societies, likely for the purpose of building churches together. Three churches were soon erected in the larger communities, first at the Borough. Episcopal Methodists, Close Communion Baptists, and Quakers hired John Cain of Rutland as architect and builder of their church for a fee of \$25. He designed the church (A22, 1838) in the Gothic Revival style with characteristic pointed arch windows and a steeple tower, a degree of ornament highly uncharacteristic of church buildings with which Quakers were associated. Two years later, a Union Church, with every denomination in the town, commissioned a building (58, 1840) at Danby Four Corners. Similar to the Borough Church, it may have either been modeled after it or designed by Cain as well.

DANBY BOROUGH began to eclipse Danby Four Corners in importance by 1840 as marble



The Danby East Village Union Meeting House (A22, 1838) was designed by Rutland architect John Cain in the Gothic Revival style (the porch was added in 1915). Two years later, another Union Church (58), perhaps also the work of Cain, was built at Danby Four Corners, then the Town Center. Similar in form, it is distinguished by intricate wooden tracery in the blind, pointed arch tower window, a feature the earlier church may also have had.

quarrying got underway on nearby Dorset Mountain. Intensive quarrying began in the late 1830s, and mills for sawing marble soon appeared along Mill Brook, which flows through the Borough from Borough Hill. Mill operatives lived in modest homes like the Greek Revival style cottage (33, c.1835) near Borough Hill. Marble was used for gravestones and for building structures like entrepreneur Jesse Lapham's "Stone Store" (A25). Built c.1835, the store is all marble with a mostly ashlar front pierced by large openings that were once filled by storefront windows.

The Western Vermont Railroad was constructed through the Borough in 1852 and sparked a period of rapid growth. Marble production soared; at the height of the industry in the 1850s thirteen marble-laden railroad cars left Danby daily. The year the railroad arrived the Danby Bank was incorporated with Jesse Lapham as its first president. The brick bank building (A20, c.1855) replicates a Greek temple in miniature and is the most dramatic symbol of the rapid economic growth of the town. Though smaller than most houses, it possesses a classical grandeur achieved by a monumental portico with massive Greek Doric columns and an elaborate, overscaled entrance.

John H. Vail, Jesse Lapham's business partner and for a time cashier of the bank, had a Greek Revival style home (A23, c.1850) built around the corner from the bank. Nearly identical is a house built next to the bank for Dr. E. O. Whipple (A21, c.1855), a member of the growing professional class in the Borough. Morris H. Cook, a lawyer and county judge, very likely had a nearby Greek Revival style home (A17, c.1850) built with an all-marble first floor, which was



Danby is noted for its attractive Greek Revival style houses built in the prosperous years before the 1857 railroad bankruptcy and the demise of the marble industry. This good example (31), built c.1850, has 1 story eells flanking its central 2 story gable front block. This plan, not commonly found in Vermont, was published in an 1832 handbook by New York architect and builder Minard LaFever.



Incorporated in 1851, the Danby Bank built a brick replica of a Greek temple (A20), a symbol of stability, for its headquarters. Six years later when the railroad, which had stimulated the local marble industry, went bankrupt, the bank also folded.

perhaps used as his office. Several examples (A12, A16, 31; c.1850) of the distinctive pavilion-with-ells Greek Revival style house type are also found in the Borough; one (A12, c.1850) has a central recessed porch supported by two turned columns. The master builder responsible for these well-crafted Greek Revival style dwellings may have been Edward Bourne of Wallingford, who built a stately Georgian plan, Greek Revival style home (29) on Borough Hill shortly after he moved to town in 1841.

The railroad went bankrupt in 1857, bringing down the pillar of the town economy—the marble industry. The Danby Bank folded as well. In an attempt to revive the industry, the Western Vermont Marble Company, its offices located in a Greek Revival style store (A39, c.1862), bought out most of the small marble dealers in Danby between 1862 and 1868. Despite this effort, intense competition from other marble producers in Rutland and Bennington counties evidently made the Danby quarries unprofitable, and quarrying ceased by 1870.

During the last quarter of the 19th century,



In 1879 brothers William, George, and Stephen Phillips hired Middlebury architects Clinton Smith and William Allen to design this imposing French Second Empire style house (17) on a farm north of Danby village. Trimmed with elaborate woodwork from the Smith and Allen mill and distinguished by a central Mansard-roofed tower, it is one of the most architecturally significant late 19th century buildings in Danby.

Danby farmers, like their counterparts elsewhere in Vermont, added new barns to their farms to accommodate large dairy herds, and a number also built new farmhouses. Delmar Gorton had an Italianate style home with cornice brackets and bay windows built on the farm (23) he purchased in 1875. He also added a dairy barn, an ice house for butter and milk storage, and a sugarhouse. About 1880, Edward Green transformed what had originally been Daniel Kelly's farm (2) by adding a large bank barn for dairying and a new farmhouse with an Italianate style porch.

SILAS L. GRIFFITH began a career that would make him "Vermont's first millionaire" by building a store (A30) in the Borough in 1861. The store was an advanced design for its time with a 3 story front section that rises as high as the village church steeple. In 1872 Griffith, along with Eugene McIntyre, founded a charcoal and lumber company in the thickly forested neighboring town of Mount Tabor. Griffith eventually owned about 14,000 acres of woodland and several lumbering camps, one of which was named Griffith.

Three elaborate residences epitomize this period when personal fortunes replaced general prosperity in Danby Borough. Silas's brother, William B. Griffith, who along with another brother, Charles, took over Silas's store, built a large Italianate style residence (A46, c.1880) with bracketed cornices and polychrome slate roofs. Silas built his own home (A24, c.1890) later, at the height of his fortune. Despite a large modern addition, his hilltop mansion expresses the exuberance of the "gay nineties" through an irregularity of form and lavish ornament. A few years later, Silas's partner, Eugene, built his elaborate residence (A47, c.1900) up the street in the Colonial Revival style.

Silas Griffith left half of his estate to his hometown of Danby. The most notable evidence of his bequest is the yellow brick and stone Neo-Classical Revival style S. L. Griffith Memorial



These three two-family homes (45) on Quarry Hill were built in the early 1900s for workers in the newly revived Danby marble industry. Although relatively plain, all three have substantial slate roofs and Queen Anne style porches with turned posts and decorative woodwork.

Library (A28, 1904). Other contributions to the town included endowments to the Congregational Church, the schools, and a Christmas fund that annually provides children in eastern Danby and Mount Tabor with a gift, some candy, and an orange.

The marble industry revived in 1901 as the “Beaux Arts” use of white marble in public architecture became popular throughout the country. The Vermont Marble Company bought the holdings of the Western Vermont Marble Company in 1905 and in the ensuing decades supplied Danby marble for such diverse buildings as the U.S. Supreme Court in Washington, D.C., and the Montpelier State Office Building. Irish, Italians, and Poles worked in the Danby quarries and lived in housing (45, c.1905) nearby on Quarry Hill. Since this revived industry was run from the company headquarters in Proctor, no endowed library or mansions were built in Danby with its profits.

During these years of industrial quarrying in the first quarter of the 20th century, two stores (A6, A41) and a number of modest homes were built in or near the Borough. One example of a Foursquare type house (A45, c.1915) has only simple trim, while another (40, c.1915) is laden with Colonial Revival style ornament. Also found are the low profile and battered columns of the Bungalow type home (A1, c.1920) and another house (35, c.1920) with stucco and cobblestone siding. Checked by the Great Depression, this development was relatively modest.

SINCE THE POST WORLD WAR II downturn in the marble industry, little development has occurred in Danby. In 1962, U.S. Route 7 was redirected to bypass Danby village, sparing it



The Griffith brothers, Silas, William, and Charles, were among the most prominent residents of late 19th century Danby. William's home (A46), an Italianate style house on North Main Street in Danby village, was built c.1880. When millionaire Silas died, one of his many generous bequests to the town made possible the construction of the brick Neo-Classical Revival style S. L. Griffith Memorial Library (A28, 1904), also located in the village.

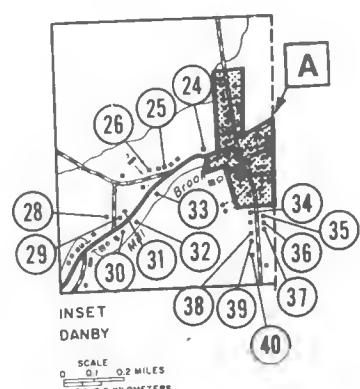
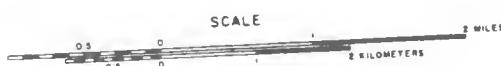
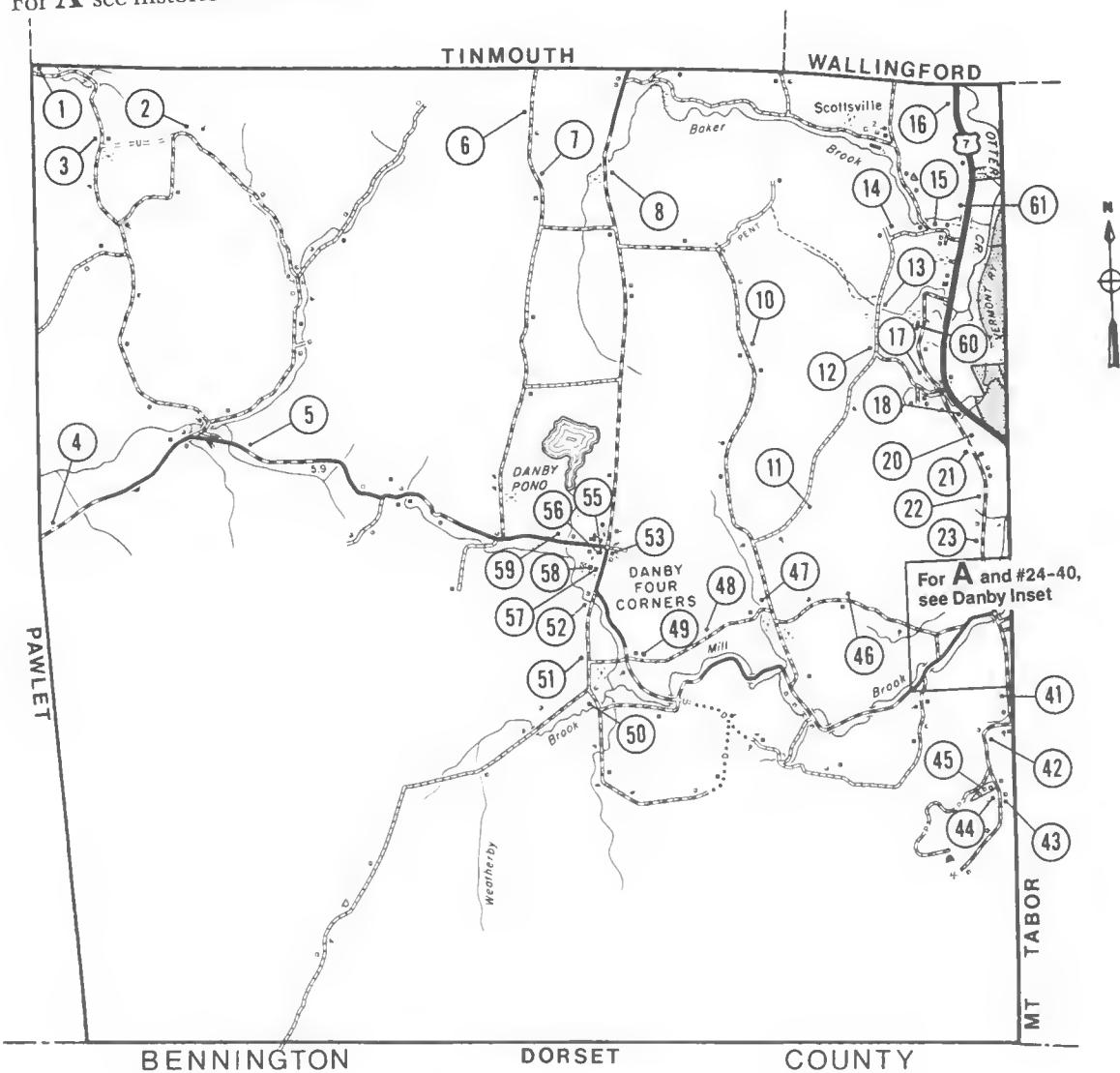
heavy traffic and modern roadside renovations. In 1971, Pearl S. Buck, a winner of the Nobel Prize for Literature and then a Danby resident, described the town as “dying.” In a pioneering preservation effort, she encouraged the restoration of the Silas Griffith Store (A30).

Danby village (the Borough) was recently listed on the National Register of Historic Places in recognition of its rich architectural legacy dating from the first marble boom through the 1920s. Here, Greek Revival style buildings mix with the legacy of Griffith and his partners and contrast with modest homes of the early 20th century. Dotting the hillsides to the north and west of the village are a number of historic farmhouses from the earliest period of Vermont settlement as well as working farms representative of late 19th century agriculture. Continued use and judicious maintenance of these buildings will help ensure the preservation of a unique sense of place for all Danby residents.

TOWN OF DANBY MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



TOWN OF DANBY
Sites Listed in
the State Register
of Historic Places
(For locations
see town and
historic district maps.)

1 House, c.1820
 Federal style, Georgian plan.
 Features: sidelights, distinctive chimney, Palladian window, distinctive lintelboards, entry entablature, enriched frieze, enriched cornice.
 Related barn.

2 (Farm)
 a. House, c.1890
 Gable roof, 2½ stories.
 Features: porch, distinctive lintelboards, polychrome slate, unusual window.
 b. Barn, c.1890



Features: wood silo, metal ventilator.
 c. Sugarhouse, c.1900
 d. Garage, 1949
 e. Barn, 1913
 f. Shed, 1970

3 School, c.1915
 Gable roof, 1½ stories.
 Features: rafter tails, bank of windows, porch.

4 House, c.1800
 Cape Cod, gambrel roof.
 Related barn, shed, barn.

5 House, c.1825/1840
 Greek Revival style, Georgian plan.
 Features: entry entablature, sidelights, paneled corner pilasters, fretwork.

6 House, c.1830
 Cape Cod.
 Features: sidelights.
 Related barn, barn.

7 House, c.1845
 Greek Revival style, Classic Cottage.
 Features: sidelights, entry entablature, marble.
 Related barn.

8 House, c.1820
 Federal style, I-house.
 Features: corner pilasters, entry entablature.
 Related ground level stable barn.

10 Barn, c.1880



Features: transom.

11 House, c.1900
 Classic Cottage.
 Features: recessed porch, marble.
 Related barn, carriage barn, barn.



Greek Revival style, Classic Cottage.

Features: entry entablature, paneled corner pilasters, kneewall window, sidelights.
 Related shed.

13 House, c.1790
 Cape Cod.
 Features: massive central chimney.

14 House, c.1810
 Cape Cod.
 Features: sidelights.
 Related barn, carriage barn.

15 House, c.1830
 Vernacular-Federal-Greek Revival style, Classic Cottage.
 Features: kneewall window, sidelights, entry entablature.
 Related barn, barn.
 Features: wood silo.

16 Hadwin Farm
 a. House, c.1840/c.1890
 Greek Revival-Queen Anne style, Georgian plan.

Features: entry entablature, sidelights, Queen Anne porch, bay window.
 b. Shed, c.1870
 c. Barn, c.1860
 Features: marble.
 d. Shed, c.1900
 e. Barn, c.1870
 f. Barn, c.1880
 Features: wood silo.

17 House, 1879
 Architect/builder: Smith & Allen.
 French Second Empire style, hip roof, 2½ stories.
 Features: hood moldings, round window, wrought iron, iron cresting, cornice brackets, distinctive lintelboards, peaked lintelboards, window pediment, tower, bay window, Italianate porch.
 Related carriage barn, servants' quarters.
 Features: cupola, transom, distinctive lintelboards.

18 Barn, c.1910
 Gambrel roof.
 Features: bank barn, metal ventilator.
 Related house, barn.
 Features: entry entablature, kneewall window.

20 House, c.1835



Federal-Greek Revival style, I-house.
 Features: sidelights, paneled corner pilasters, entry entablature, gable fan.

Related barn, barn.
 Features: wood silo.

21 House, c.1865
 Georgian plan.
 Features: Italianate porch.
 Related barn, barn, barn.

22 House, c.1865
 Georgian plan.
 Features: marble.
 Related barn.

23 (Farm)



a. House, c.1875
 Vernacular-Italianate style, gable roof, 2½ stories.
 Features: bay window, cornice brackets, entry entablature.
 b. Barn, c.1890
 c. Ice House, c.1910
 d. Sugarhouse, c.1890
 Stone.
 e. Barn, c.1900

24 School, 1849
 Vernacular-Greek Revival style, stone, gable roof, 1 story.
 Features: marble, name inscription, date inscription.

25 House, c.1885
 Gable roof, 2½ stories.
 Features: Queen Anne porch.

26 House, c.1830
 Vernacular-Federal style, Three-quarter Georgian plan.
 Features: entry entablature.

28 House, c.1855
 Greek Revival style, Classic Cottage.
 Features: entry entablature, corner pilasters, peaked lintelboards.

29 House, c.1845
 Architect/builder: Edward Bourne
 Greek Revival style, Georgian plan.
 Features: entry entablature, paneled corner pilasters, paneled entry pilasters, full entablature.
 Related shed, carriage barn.

30 House, c.1845
 Greek Revival style, Georgian plan.
 Features: entry entablature, distinctive lintelboards.

31 House, c.1850
 Greek Revival style, pavilion with eells.
 Features: paneled corner pilasters, peaked lintelboards, entry entablature, sidelights, gable fan, full entablature, paneled entry pilasters.
 Related barn.
 Features: shinglework.

32 House, c.1890
 Gable roof, 2½ stories.
 Features: Queen Anne porch, marble.
 Related shed.

33 House, c.1835
 Greek Revival style, Classic Cottage.
 Features: marble, entry entablature, transom.

34 House, c.1885
 Gable roof, 1½ stories.
 Features: porch.

35 House, c.1920



Vernacular-Craftsman style, stucco, gable roof, 2½ stories.
 Features: distinctive chimney, bay window, fieldstone, gable fan, kneewall window, recessed porch, cobblestone.
 Related garage.
 Features: rafter tails.

36 House, c.1910
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: Queen Anne porch.
 Related barn.

37 House, 1899
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: Queen Anne porch.
 Related garage.

38 House, c.1845
 Greek Revival style, Classic Cottage.
 Features: sidelights, entry entablature, kneewall window, distinctive lintelboards.
 Related carriage barn.

39 House, c.1875
 Classic Cottage.
 Features: Queen Anne porch, entry entablature, Gothic wall dormer, entry pilasters.
 Related carriage barn.

40 House, c.1915
Vernacular-Colonial Revival style, Foursquare, hip roof.
Features: Colonial Revival porch, enriched cornice, distinctive dormer, beltcourse.
Related shed.

41 House, c.1825
Gable roof, 2½ stories.
Features: marble, stone lintels.

42 House, c.1835
Classic Cottage.
Related barn, barn, garage.

43 Duplex, c.1915
Gable roof, 1½ stories.
Features: porch.

44 House, c.1880
Classic Cottage.
Features: kneewall window, entry entablature, peaked lintelboards.
Related garage.

45 Vermont Marble Company Housing
a. House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch.
b. Duplex, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.
c. Duplex, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch, porch.

46 House, c.1890
Features: Queen Anne porch, bay window.
Related shed, shed, shed.

47 House, c.1855
Greek Revival style, Classic Cottage, wood shingle.
Features: paneled corner pilasters, transom, sidelights, entry entablature, peaked lintelboards, porch.
Related barn.

48 House, c.1830
Greek Revival style, Georgian plan.
Features: entry entablature, sidelights, distinctive lintelboards.
Related bank barn, barn, barn.
Features: cupola.

49 Barn, c.1900
Gambrel roof.
Related house.

50 House, c.1890
Gable roof, 1½ stories.
Related barn, barn, barn.

51 House, c.1850
Greek Revival style, Classic Cottage.
Features: kneewall window, paneled corner pilasters, entry entablature, sidelights, enriched frieze.



Related barn, barn, shed.

52 House, c.1820
Vernacular-Federal style, Georgian plan.
Features: entry entablature, distinctive chimney.
Related barn, carriage barn.
Features: carriage bays.

53 House, c.1890
Gable roof, 1½ stories.
Features: bay window, Queen Anne porch.
Related carriage barn, barn.
Features: shinglework.

55 Store, c.1880
Italianate style, gable roof, 1½ stories.
Features: Italianate storefront, enriched frieze.

56 Carriage Barn, c.1880
Vernacular-Italianate style.
Features: carriage bays, enriched frieze, segmental arch window.

57 Town Hall, 1914
Wood shingle, gable roof, 1½ stories.
Features: date inscription.

58 Church, 1840
Gothic Revival style, gable roof, 1 story.
Features: entry entablature, central tower, paneled corner pilasters, pointed arch window, Queen Anne window, window tracery, full entablature.
Related horse shed.

59 House, c.1840
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related barn.

60 House, c.1800
Cape Cod.

61 House, c.1815
Vernacular-Federal style, Georgian plan.
Features: entry entablature, transom, central chimney.
Related barn.

DANBY VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

The streets of Danby village are closely lined with graceful shade trees and historic buildings—houses, stores, and churches, with carriage barns, garages, and sheds to the rear. Most were built between the mid 1800s and early 1900s, and range in style from the temple-fronted forms of the Greek Revival to the Italianate, Queen Anne, Colonial Revival, and Bungalow.



(A45, c. 1915)



North Main Street



(A22, 1838; A23, c. 1850)



Silas Griffith Store (A30, 1862); (A31, c. 1855)



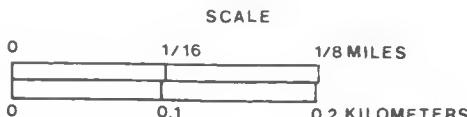
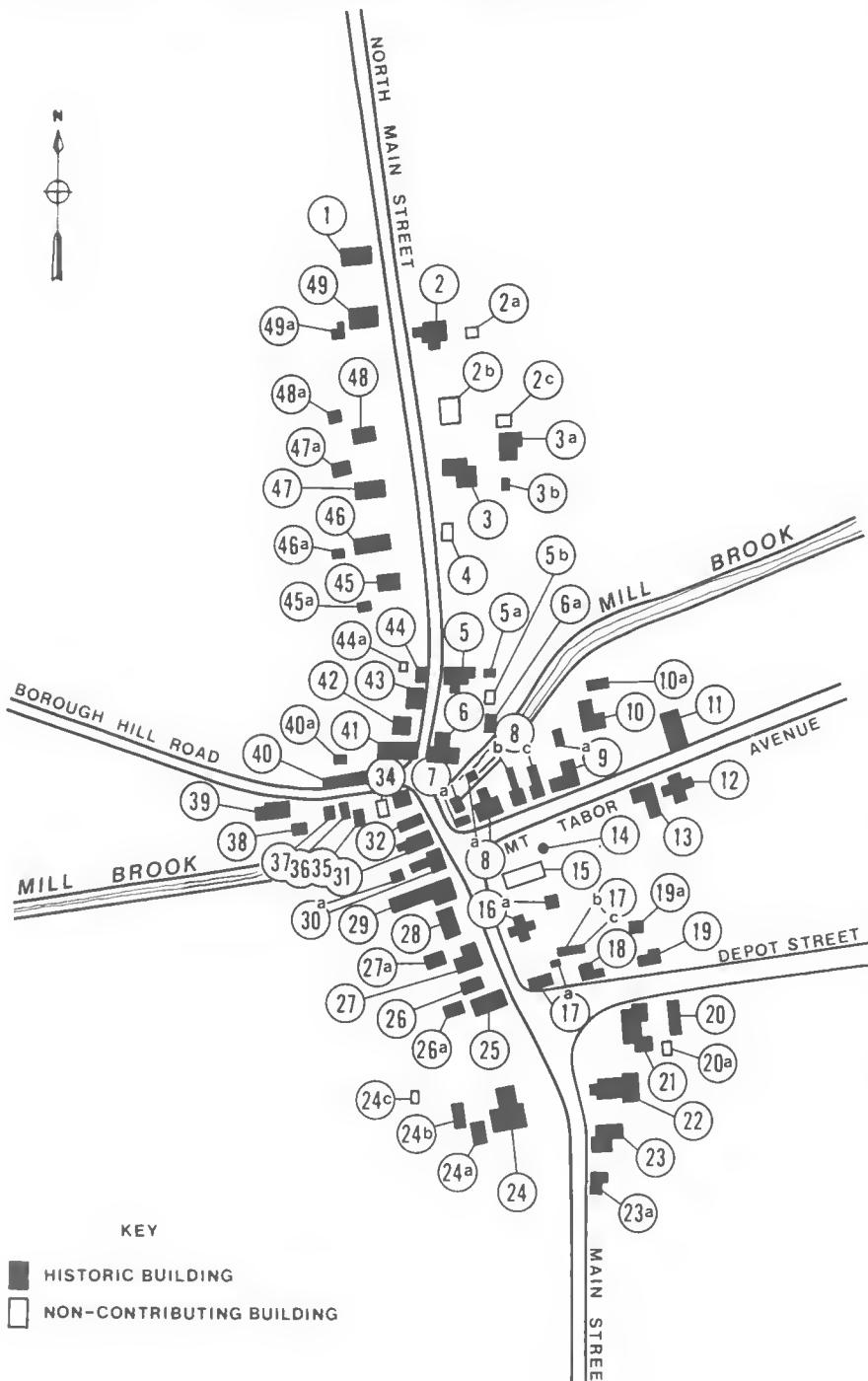
(A9, c. 1850)



(A5a, c. 1900)

A DANBY VILLAGE HISTORIC DISTRICT MAP

*Listed in the National Register of Historic Places
(Numbers correspond to Register listing that follows.)*



DANBY VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

A1 House, c.1920
Bungalow-Craftsman style, gable roof, 1½ stories.
Features: porch, rafter tails.

A2 House, c.1800/c.1910
Cape Cod.
Features: shinglework, distinctive chimney, Colonial Revival porch, round window, entry entablature, gable screen.

A2a Garage, c.1970
Non-contributing due to age.

A2b House, c.1945
Non-contributing due to age.

A2c Garage, c.1945
Non-contributing due to age.

A3 House, c.1895
Gable roof, 2½ stories.
Features: distinctive lintel-boards, Queen Anne window, distinctive chimney.

A3a Barn, c.1900

A3b Garage, c.1930

A4 House, c.1970
Non-contributing due to age.

A5 House, c.1900
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: porch, distinctive chimney.

A5a Barn, c.1900

A5b Garage, c.1950
Non-contributing due to age.

A6 Store, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch, original storefront.

A6a Barn, c.1915

A7 House, c.1830
Gable roof, 1½ stories.
Features: marble.

A7a Garage, c.1930

A8 House, c.1850
Greek Revival style, gable roof, 1½ stories.
Features: entry entablature, marble.

A8a Barn, c.1880

A8b Shop, c.1865
Features: transom.

A8c House, c.1885
Gable roof, 1 story.
Features: marble.

A9 House, c.1850
Greek Revival style, Classic Cottage.
Features: entry entablature, sidelights, corner pilasters.

A9a Barn, c.1850**A10** House, c.1855

Classic Cottage.

Features: Colonial Revival porch, Gothic wall dormer, wrought iron.

A10a Barn, c.1855**A11** House, c.1850

Greek Revival style, Classic Cottage.

Features: corner pilasters, entry entablature, sidelights, marble.

A12 House, c.1850

Greek Revival style, pavilion with eaves.

Features: paneled corner pilasters, recessed porch.

A13 House, c.1868

Greek Revival style, sidehall plan, 2½ stories.

Features: entry entablature, paneled corner pilasters.

A14 Monument, 1920**A15** Church, 1946

Non-contributing due to age.

A16 House, c.1850

Greek Revival style, pavilion with eaves.

Features: entry entablature, sidelights, paneled corner pilasters, transom, gable fan, flushboard siding.

A16a Shed, c.1925**A17** House, c.1850

Greek Revival style, sidehall plan, 1½ stories.

Features: marble, entry entablature, corner pilasters, Queen Anne porch.

A17a Chicken Coop, c.1930**A17b** Barn, c.1880

Features: kneewall window.

A17c Barn, c.1885**A18** House, c.1855

Greek Revival style, gable roof, 1½ stories.

Features: paneled corner pilasters.

A19 House, c.1880

Gable roof, 1½ stories.

Features: bay window, peaked lintelboards, cornice brackets, Colonial Revival porch, distinctive lintelboards.

A19a Barn, c.1880**A20** Bank, c.1855
Greek Revival style, brick, gable roof, 1 story.
Features: corner pilasters, wall pilasters, stone lintels, marble, monumental portico.**A20a** Garage, 1950
Non-contributing due to age.**A21** House, c.1855
Greek Revival style, sidehall plan, 2½ stories.
Features: peaked lintelboards, marble, sidelights, paneled corner pilasters, Italianate porch, entry entablature, gable fan.**A22** Church, 1838
Architect/builder: John Cain.
Gothic Revival style, gable roof, 1 story.
Features: central tower, Queen Anne window, Colonial Revival porch, iron cresting, pointed arch window, sunburst.**A23** House, c.1850
Greek Revival style, sidehall plan, 2½ stories.
Features: transom, sidelights, entry entablature, paneled corner pilasters, peaked lintelboards, marble, Italianate porch.**A23a** Barn, c.1855**A24** House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: porch, tower, shinglework, sunburst, Queen Anne window, terra cotta, distinctive chimney, porte cochere.**A24a** Servants Quarters, c.1890
Queen Anne style, gable roof, 2 stories.
Features: entry entablature, sidelights, shinglework, marble, Queen Anne window.**A24b** Carriage Barn, 1890
Queen Anne style.

Features: shinglework, Queen Anne window, distinctive chimney.

A24c House, c.1890
Non-contributing due to alterations.**A25** Store, c.1835
Stone, gable roof, 1½ stories.
Features: marble, fieldstone, Greek Revival porch, entry entablature, stone lintels.**A26** House, c.1925
Bungalow style, 1½ stories.
Features: cobblestone, gable fanlight, recessed porch.**A26a** Garage, c.1925**A27** House, c.1830
Federal-Greek Revival style, Georgian plan.
Features: gable fan, entry entablature, sidelights, transom, bay window.**A27a** Barn, c.1860**A28** Library, 1904
Neo-classical Revival style, brick, hip roof, 1 story.
Features: distinctive lintelboards, porch, marble, name inscription, terra cotta, rusticated stone, beltcourse, transom, roof finials, arcading, sculpture.**A29** House, c.1830
Gable roof, 2½ stories.
Features: Colonial Revival porch, marble.**A30** Store, 1861
Gable roof, 3 stories.
Features: porch, original storefront, transom.**A30a** Barn, c.1865**A31** House, c.1855
Greek Revival style, sidehall plan, 2½ stories.
Features: entry entablature, transom, paneled corner pilasters, peaked lintelboards, marble, gable fan.**A32** House, c.1855/c.1890
Greek Revival-Vernacular-Queen Anne style, sidehall plan, 2½ stories.
Features: marble, bay window, Queen Anne window.**A33** Store, 1855
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: marble, original storefront, transom, porch.**A34** Fire Station, 1938
Gable roof, 1 story.**A35** Office, 1895
Gable roof, 2 stories.**A36** House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: Queen Anne porch, entry entablature.**A37** House, c.1853
Greek Revival style, gable roof, 2 stories.
Features: corner pilasters, Colonial Revival porch, entry entablature, marble, full entablature.**A38** Barn, c.1865
Features: marble.**A39** Store, c.1862Greek Revival style, gable roof, 2½ stories.
Features: marble, Greek Revival porch, flushboard siding, full entablature.**A40** House, c.1845/c.1865
Classic Cottage.
Features: entry entablature, sidelights.**A40a** Shed, c.1930**A41** Store, c.1900
Gable roof, 2½ stories.
Features: original storefront.**A42** House, c.1860/c.1940
Gable roof, 1½ stories.
Features: distinctive chimney.**A43** House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: corner pilasters, entry entablature, Colonial Revival porch, entry pilasters, full entablature.**A44** House, c.1850Classic Cottage.
Features: marble, Queen Anne porch.**A44a** Garage, c.1945
Non-contributing due to age.**A45** House, c.1915
Vernacular-Colonial Revival style, Foursquare, hip roof.
Features: rafter tails, Colonial Revival porch, distinctive dormer.**A45a** Carriage Barn, c.1915
Hip roof.**A46** House, c.1880
Italianate style, hip roof, 2 stories.
Features: porch, bay window, cornice brackets, distinctive chimney, enriched frieze, distinctive lintelboards, polychrome slate.**A46a** Garage, c.1930
Hip roof.

Features: historic garage doors.

A47 House, c.1900
Colonial Revival style, Four-square, hip roof.

Features: porch, balcony, bay window, corner pilasters, sidelights, stained glass, window tracery.

A47a Garage, c.1920
Hip roof.

Features: historic garage doors.

A48 House, 1908
Bungalow style, gable roof, 1½ stories.
Features: rafter tails, recessed porch, stickwork, distinctive dormer.**A48a** Shed, c.1908Bungalow style.
Features: rafter tails, cornice brackets, stickwork, distinctive dormer.**A49** House, c.1925Colonial Revival style, gambrel roof, 2 stories.
Features: entry fan, door hood.**A49a** Shed, c.1925



FAIR HAVEN

Located on the western border of Vermont along the Poultney River, the town of Fair Haven is especially noted for its village, distinguished by a spacious green and an outstanding collection of late 19th century residential and commercial architecture. The town, which until 1792 also included what is now West Haven, developed around an early milling village on the upper and lower falls of the Castleton River, with scattered farms occupying the outlying hilly regions. In 1839, one of the first slate quarries in Vermont was opened in the Scotch Hill area north of the village, initiating development which by the 1860s would gradually transform this small town into a major industrial center. Slate production and related industries thrived until well into the 20th century, as is reflected by a multitude of handsome dwellings, commercial blocks, and institutional buildings erected in the village during that time.

WHEN FAIR HAVEN WAS INCORPORATED in 1779, the proprietors planned a town center at Carver's Falls (now in West Haven). However, a larger milling community soon developed around the falls of the Castleton River where, in 1783, Col. Matthew Lyon established the first grist and saw mills. Within ten years two more saw mills, an iron works, and paper mill

This splendid Italianate style house (A27, 1861) and a yet grander French Second Empire style home (A33, 1867; not pictured), both facing the village green, are the outstanding landmarks of Fair Haven. Built for partners in a marble sawing company, they mark the transformation of this small mill village into a bustling industrial town and one of the major centers in the United States for the production of slate.

were also built. In 1792, the more agricultural western half of Fair Haven was partitioned off to form the town of West Haven.

Business at the mills prospered, and by 1800 the population of Fair Haven had reached 411. In 1798, Colonel Lyon, a prominent and colorful figure in early Vermont history, granted to the town of Fair Haven a large parcel of land "so as to make a green." This formed the basis for the village green (A37), which was formally laid out in the mid 1800s. No buildings related to the earliest years of settlement remain, although located on the west side of the green is a c.1810 Cape Cod type house (A32) built for Isaac Cutler, a Revolutionary War soldier, and later Justice of the Peace and tavern keeper.

During these early years, a number of farms were established outside the milling center. Many farmers also were engaged in small craft operations and other town affairs. On the farm Isaac Cutler began in 1795 stands an early Federal style house (101, c.1815) probably built for Rufus Cushman, pastor of the Congregational Church. Its plain facade is enlivened under the eaves and over the door by a frieze decorated with large regularly spaced drilled holes that give



Barnabas Ellis came to Fair Haven from Weathersfield, Vermont in 1813 and eventually settled on a farm south of the village. His brick home (84), built in 1828, is one of the most elegant Federal style buildings remaining in town. Barnabas's son, Zenas C. Ellis, sheltered slaves in a barn on the property before taking them to Whitehall. There they were then put on canal boats to make the trip up Lake Champlain to Canada and freedom.

the effect of classically inspired dentils. More elegant is a brick house (84) with a leaded glass entry fanlight and keystoned arch above built in 1828 for farmer Barnabas Ellis, who also ran a harness and saddle-making shop nearby.

The village of Fair Haven was formally laid out in 1820 in accordance with an 1817 Vermont law. Although the opening of the Champlain Canal through nearby Whitehall, New York, in 1823 and a growing market for Vermont wool may have led to increased traffic through the village, it spurred little new development in the village from the 1820s to the 1840s. Among the few village homes remaining from that time are two similar Federal style houses near the falls (B143, B149; c.1820), both perhaps the work of the same builder. Today somewhat altered, they still retain their gable louvered fanlights, entry pilasters, and drilled hole friezes.

Several Fair Haven residents were directly involved in business on the canal. James Miller, who came to Fair Haven in 1818, ran a passenger dayboat on the canal between Troy and Whitehall in 1835 and 1836. By the time his Greek Revival style home (A35, c.1848) was built facing the village green, he was a partner in Miller, Allen, and Doblin, leather tanners, and boot and shoe manufacturers. Joseph Sheldon, who established a farm (still in the family) near Mount Hamilton in 1798, was a Champlain Canal boat captain for many years. Around 1840, Sheldon's son, Harmon, took over the farm and had a large Greek Revival style farmhouse (2a) built. Another early farm, overlooking the Poultney River near the southern tip of town, also has a Greek Revival style farmhouse (97, c.1840) but of the more modest Classic Cottage type. Barns to the rear date from the 1850s to 1880s when owner Chauncey Wood was a breeder and dealer of horses, Hambletonians being his favorites.



This large Greek Revival style house (98) was owned in the 1850s by farmer Asahel Kidder. Other Fair Haven farmhouses of the period were generally modest Classic Cottage types, but this one is distinguished by its central pavilion with classically inspired doorway, wide corner pilasters, and two flanking ells.

COL. ALONSON ALLEN and Caleb B. Ranney in the fall of 1839 opened one of the first slate quarries in Vermont on Ranney's Scotch Hill farm for the purpose of making school slates. Although the quarry was temporarily abandoned because the slate was too difficult to work, this development proved to be the start of the transformation of the small town of Fair Haven into a major industrial center. After an unprofitable try at making school slates at another site, Allen returned to his original opening in 1848 and began the first manufacture of roofing slate in Vermont.

Growth of the slate industry was slow until a number of experienced Welsh workers from Pennsylvania and directly from Wales began arriving here by 1850. Soon quarries were being opened in the slate rich Taconic Range ledges of neighboring Castleton and Poultney. More were opened in Fair Haven on Scotch Hill, including one begun in 1851 by Welshmen Hugh and John Williams, cousins who came from the southern Vermont town of Guilford, where the first slate quarry in Vermont had opened by 1812. Their simple Greek Revival style house (3, c.1850) with its slate roof still stands on the property. Across the road, a similar house (102) owned by them has the date of construction—1851—in the slate roof.

In 1853, the Welsh residents in Fair Haven formed the United Church, joining together three denominations. Five years later its 94 members erected a brick church (B53) in the Greek Revival style on North Main Street at a cost of \$2,500. Its modest design, with plain marble lintels and sills, full wooden entablature, and gable fan, was copied by the Calvinist-Methodist members who broke away from this church in 1859 to build their own (B61) across the street. Picked out in the polychrome slate roof is its construction date—1860.

WHILE COLONEL ALLEN was developing his slate interests, he, William Kittredge, and



Israel Davey, who ran the iron works begun by Colonel Lyon and taken over in 1808 by Davey's father, had his brick house (B129) built c. 1845 on River Street. Greek Revival in style, it was handsomely remodeled by a later owner with the addition of Italianate style cornice brackets and an elaborate wooden porch.

Joseph Adams received a contract in 1845 from William F. Barnes to saw marble quarried in West Rutland. The large blocks were drawn by wagon to their mill in Fair Haven. Finished pieces were then hauled to Whitehall, New York, where they were shipped by canal to markets across the country. The opening of the Rutland and Whitehall Railroad in 1850, actively supported by Colonel Allen, greatly boosted the business of the marble sawing mill, which soon was shipping one to two hundred thousand feet of marble yearly. Slate companies also benefited, many of them soon locating their shipping yards near the railroad depot.

Two partners of the marble sawing company translated their large profits into two of the most lavish houses in Fair Haven. Both of these marble houses were built facing the village green, which had been newly improved with paths, fencing, and plantings. Joseph Adams' remarkable Italianate style green and white marble house (A27), designed by Whitehall architect A. C. Hopson, was built in 1861 not far north of his marble mill. Cubical in form, the building is not only rich in materials but also in architectural details — from the carved marble window hood moldings to the crowning wooden belvedere. In 1867, Ira C. Allen, who was brought into the firm by his uncle Alonson Allen, replaced the old house he had bought on the west side of the green with a larger and yet more elaborate marble house (A33). It probably also was designed by Hopson. With its large slate covered mansard roof, this house is one of the earliest and most outstanding examples of the Second Empire style in Vermont.

The increased output of slate and resulting lower prices helped to create a widespread demand throughout the United States for slate roofing and other slate products. Locally, the population of Fair Haven more than doubled between 1850 and 1870. Colonel Allen began an extensive mill near the upper falls of the Castleton River, making 4000 squares (one square



The First National Bank of Fair Haven (A9, 1870), the oldest masonry commercial block on the green, is distinguished by its elaborate carved marble window and door surrounds, and large quoins defining the corners.

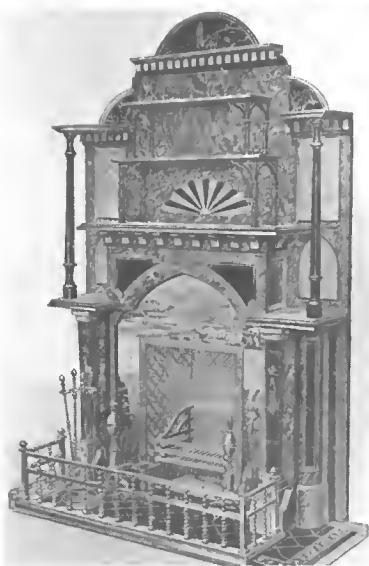
covers 100 square feet of roof) of slate per year during the first six years of operation. His new quarries were located east of the village, south of where the quarry foreman's brick house (90, c.1850) still stands. In 1869, he and four partners formed the Fair Haven Marble and Marbleized Slate Company and built their quarry office, a c.1870 brick building (89), on River Street east of the village.

Other entrepreneurs soon entered the slate business in town. Two of them, James Coulman and Ryland Hanger, began a mill in 1859 on the lower falls of the Castleton River to marbleize slate, a material often used for elaborate mantelpieces. In this process perfected by Hanger, finished pieces of slate were dipped in a tank of floating oil paints, then baked and polished to transform this relatively inexpensive stone into a product of more valuable and sumptuous appearance. In 1880, Coulman joined forces with Melvin Westcott to quarry and produce slate goods. Both families lived in a large wooden Italianate style house (B116) built about that time on Washington Street.

RAPID GROWTH of the slate trade and the local work force brought with it increased demands on municipal and commercial services. In 1861, a large brick Italianate style building (A2) housing both the town hall and school was built on the north side of the green. Two years later, five locally prominent men founded the first bank in town with a capital of \$100,000. The First National Bank of Fair Haven opened in a house (A25) owned by Alonson Allen on the south side of the green and in 1870 moved to new quarters in a handsome Italianate style, red brick building (A9) on East Park Place. One of the earliest masonry commercial blocks in town, the bank is richly trimmed with locally carved marble, and topped by a massive wooden bracketed cornice.



Houses with Tri-Gable Ell plans were the most common residential type in late 19th century Fair Haven, but their design was infinitely varied with imaginatively detailed gable peaks. This trim ranges from simple but effective patterns laid in local slate (54, c.1890), geometric designs made of wooden cutouts and flat boards (60, c.1889) and fanciful millwork (B73, c.1884) to turned gable screens (B80, c.1889).



Courtesy Vermont Historical Society

Col. Alonson Allen, pioneer of slate production in Fair Haven, owned several quarries, including one east of the village where this former quarry foreman's house (90, c.1850) still stands. A number of companies in town, including Allen's Fair Haven Marble and Marbleized Slate, produced not only utilitarian roofing slates but also sumptuous slate mantels which were dipped in oil paints, baked, and polished to look like richly colored marble.

Within the next thirty years, the many early wooden commercial buildings that lined the east side of the green were replaced (in part because of an 1879 fire) by a solid row of impressive masonry structures. Most of the new blocks were built of or trimmed with locally produced brick, marble, and slate. The numerous commercial enterprises housed in these buildings offered this thriving community and neighboring towns everything from drygoods, millinery, and jewelry to harnesses and farm produce. This variety of goods in the buildings was matched by the variety of architectural styles and details on the buildings—from the relatively smooth surfaced Italianate of the 1870s with wooden bracketed cornices and projecting brick lintels (such as A10, c.1872; A11, c.1872) to the more richly textured forms of the 1880s and 1890s with patterned wall surfaces and corbelled cornices (see A16, c.1880; A17, c.1895; A18, 1894; and A20, 1894).

The Fair Haven Masonic Lodge built an Italianate style block (A10) next to the bank about 1872, renting the first floor to merchants while reserving the second floor for their meeting hall. A few doors down, the c.1869 Green Block (A12, altered c.1892 by two brothers, druggist John G. Green and undertaker Mike Green) accommodated doctors' offices on the upper floors as well as Hunter and Brown, proprietors of the *Vermont Record*, a local paper. One of the more unusual of these commercial blocks (A17, c.1895), its facade a heavily textured veneer of rusticated marble blocks, had not only stores but also slate company offices and, on the open third floor, a balcony and stage where early silent movies were shown. A masonry structure (A22, 1900) across the street was built for longtime cabinetmaker and businessman Oren A. Peck as a furniture showroom.

THE EXPANDING POPULATION of Fair Haven Village also placed further demands on the religious organizations in town. That factor, together with the growing wealth of parishioners, resulted in a number of impressive new churches erected in the 1870s by both recently organized and long established congregations. In 1870, the Baptists (founded in 1867 with 31 members, including Col. Alonson Allen) began construction of their church (A26) on the south side of the green. Completed in 1873 at a cost of \$24,000, this brick edifice with its asymmetrical towers, richly corbelled cornice, and round arched doors and windows is an excellent example of a Romanesque style church. A small brick Catholic church, built in 1856 by a priest from Rutland, was replaced in 1873 by the large brick High Victorian Gothic style St. Mary's



This Caernarvon Street house (B18, c.1888) is an excellent example of the Stick Style – a style not commonly found in Vermont. Characteristic features of the style include flat boards applied to wall surfaces to imitate structural elements and intricately detailed wooden porches.

Church (B118) on Washington Street. The Methodist Church (A36), erected in 1877 on the northwest corner of the green after the 1843 church was destroyed by fire, is similar in style. Both Welsh congregations, no doubt influenced by all this new construction, added brick Victorian Gothic style vestibules to the fronts of their churches (B53, 1858; B61, 1860). In 1891 the First Congregational Church (A3, 1851) on the north side of the green was updated with a side tower and new facade trimmed with decorative woodwork.

Although residents of Fair Haven numbered 2,208 by 1870, the nationwide recession of the 1870s lessened slate demand and production and thus put a damper on local residential construction until the 1880s. Building in the three previous decades had concentrated in the area around the large central green and to the south near the marble, slate, iron, and paper mills. In the 1880s and 1890s, construction rapidly advanced along the less developed streets north of the park. Prosperous businessmen, manufacturers, and merchants built homes along West, Washington, and North streets. More modest homes were erected in-between and along Caernarvon (named after the principal slate producing area of north Wales) and the many connecting east-west streets. Whether built for the wealthy or those of moderate means, many of these houses are architecturally distinguished, being ample in size and embellished with richly imaginative wooden details. Many of these residences were likely designed by local architects and builders such as Julius S. Bosworth, Lewis Case, Frank Davis, Charles Harrison, Charles D. Leonard, W. H. Smith, William L. Town, Nelson S. Wood, and others. Lumber and decorative trim were supplied by local yards in Fair Haven and neighboring Poultney, and nearly all houses were built with slate foundations and roofs.

From 300 to 500 men were employed by the



One of the most elaborate examples of the Queen Anne style in Fair Haven, this West Street house (70) was built c.1893 for Isaac Howard who with his brother Warren, the town postmaster, was a dealer in farm produce on North Main Street. Particularly noteworthy are the stairhall window and the gable ends of the roof, bay windows, and porch that are filled with shinglework and carved flaming fans.

Fair Haven slate companies in the late 19th century. Of Welsh, Irish, Canadian, or native Vermont origin, these quarrymen, mill workers, finishers, and their families generally lived near the quarries, on village side streets, or in the southern part of the village around the mills, slate yards, and railroad station. Their homes were fairly simple in form, gable front with Tri-Gable Ell plans being the most common, and often were dressed up with stylish porches and decorative trim. Probable examples of these houses include several wooden dwellings along River Street (B132, c.1878; B133, c.1885; B138, c.1875; B139, c.1880).

Slightly later Tri-Gable Ell plan houses were varied by the use of abundant and highly diverse wooden decorative details applied to wall surfaces, bay windows, and porches. Trim on the simple High Street house (31) built in 1889 for quarryman William Jones was mainly confined to the front gable end. On millman Michael Keenan's residence (60, c.1889) on Grape Street, the gable end is divided into small panels containing applied circles and quatrefoils, while a plain house (32, c.1889) at the end of Caernarvon Street was made distinctive by an unusual bay window adorned with large fanciful carved potted sunflowers.

Houses built for workers in other trades generally were located north of the green or on the rise south of the river, away from the noise of the mills. They were, however, of similar forms and also splendidly detailed. Mrs. Lawrence McKenna's c.1882 home (76) on Prospect Street has a bay window and Italianate style brackets, window lintels, and porch. Teamster Peter A. Anderson's house (75, c.1880) next door is one of the few residences in town built of brick. A smaller house (B100, c.1880) on First Street belonging to Mrs. James A. Campbell was enlivened by the addition of an elaborate porch



Although similar in form to several other Colonial Revival style houses in the village, this Washington Street house (51, c.1898) is the most exuberant; its robust, unusual porch and bold cornice contrast with the lacy metal cresting that tops the roof.

with a hexagonal pavilion in one corner topped by a conical roof.

Businessmen and others who provided services for this vital community also contributed to the housing boom by erecting a number of new dwellings along the main streets in the northern half of the village. The house (59, c.1891) of E. M. Hunter of the *Vermont Record* is trimmed with vertical and horizontal boards that divide the clapboarded walls into panels. The house (70, c.1893) built for Isaac Howard of Howard Brothers, dealers in farm produce, is one of the most elaborately detailed of its time in Fair Haven. Its walls are bisected with bands of staggered shingles, window transoms and upper sash are filled with stained glass, and the many gabled peaks are trimmed with carved flaming fans.

BY 1891, FAIR HAVEN was the leading slate producer in Vermont and had some of the "finest and most lucrative" quarries in the country. The value of personal estate in town more than tripled between 1880 and 1890. This success prompted another wave of impressive residential construction by leading industrialists and businessmen, a show of prosperity not seen since the marble houses of the 1860s. At the intersection of North Main and Fourth streets stands an unusual house (29, c.1889) owned by R. R. Griffith of the Scotch Hill Slate Works. Built in the shape of an "I," it has an elaborate arcaded porch with a decorative Stick Style balustrade.



The Fair Haven railroad station (88, c.1890), located off Water Street near the upper falls of the Castleton River, is nicely detailed with redstone accents, bracketed overhanging eaves, and a slate covered roof with finials. Now empty, it once was surrounded by a number of thriving slate yards.

Simeon Allen, a son of Ira Allen, achieved prominence as manager of the family slate works, and vice president and later president of the Allen National Bank (founded in 1879, and later located in A13, c.1905). He used his wealth to build a large house (A31, c.1885) with Italianate style features at the southwest corner of the fashionable green. Another large house (A24, c.1885), built on the south side of the green and owned by Ira C. Allen's son, Charles, cashier of the Allen bank, is more stolid in its massing but is distinguished by an unusual frieze under the eaves and the stickwork and finials which decorate its dormers.

Most of the other imposing late 19th century homes were built on the main streets radiating out from the green. A house (51, c.1898) on Washington Street, similar in form to the brick St. Mary's Rectory (B117, 1898) nearby, is a fanciful version of the Colonial Revival style with an unusual porch balustrade made of turned spindles in a starburst pattern, robust modillion blocks and dentils at the eaves, and delicate metal cresting at the roof ridge. Four new gable front houses on North Main Street are among the most distinctive of the period. Three in a row (B67, c.1895; B68, c.1897; B69, c.1896) on the west side of the street are all the same height but have varied configurations and details. The design of engineer William Davies' residence (B46, c.1900) across the street is the most accomplished. Its smooth clapboarded surfaces are accented by a band of shingles around the middle, and a half-round attic window, enframed by a projecting shinglework arch, is linked by woodwork to the two windows below to form a horseshoe.

At the turn of the century, the value of slate production fell, only to rise again by 1902. This cycle recurred in the ensuing decades due to the uncertainties of the market, fierce competition, and rising labor and production costs. In 1907, production was interrupted for nine months as slate workers in Fair Haven and Castleton went



This c.1910 warehouse (86), built near the lower Castleton River falls, is the only intact example of stacked slate construction in Fair Haven. Now owned by Vermont Structural Slate, it was originally built for the Fair Haven Marble and Marbleized Slate Company.

on a union ordered strike to force their employers to hire only union members. Nearly 250 members of the Millmen's and Quarrymen's unions gathered on May 9 in a meeting room in the Green Block (A12) to hear an address by the national organizer of the American Federation of Labor. The strike proved to be a futile effort. By 1908, it had died out, and those quarrymen who remained in the area went back to work.

Despite the upheaval of the strike, the population of Fair Haven reached 3,095 by 1910, with 2,554 in the village alone. Fifteen slate and slate products plants employed about 300 people, and 300 to 400 more worked in a large shirt factory on Prospect Street (no longer standing). About this time the old railroad station was replaced by a brick hip roofed depot (88, c.1890), and a wooden water tower (85, c.1900) was built near the tracks to provide water for the steam engines of the railway. After a fire c.1910, the Fair Haven Marble and Marbleized Slate Company erected a large new factory building (86, c.1910) just below the Castleton River. This building with its expansive slate clad roof is unusual not only because of its size but also because its walls are built of stacked pieces of slate, the only intact example of this type of construction in Fair Haven. In 1907, Edward C. McNamara of McNamara Brothers Marbleizing Company bought a parcel of land on South Main Street to build a new home (B142). This large and handsome Colonial Revival style house, designed by Rutland contractor Fred H. Remington, dominates the lower village and proved to be one of the last impressive, privately owned buildings in town constructed with money generated by the slate industry.

INCREASED DEMANDS on municipal services in the early 1900s led to the construction of two public buildings on the northeast corner of the green. The Fair Haven Library, long located above the First National Bank (A9, 1870), moved two doors north to its new home (A7) in 1906.



In 1905, philanthropist Andrew Carnegie gave the town \$8000 for the construction of a permanent library building (A7, 1906). Its Neo-Classical Revival styling and form was probably influenced by early Carnegie libraries in New York City that were designed by the prominent firm of Carrere and Hastings.

Built of thin buff colored bricks and accented with limestone trim, this Neo-Classical Revival style library was one of over 2,500 across the country whose construction was funded by philanthropist Andrew Carnegie. Ten years later the town erected a large new 2 story grade school (A5), which in material and design harmonized with the nearby library.

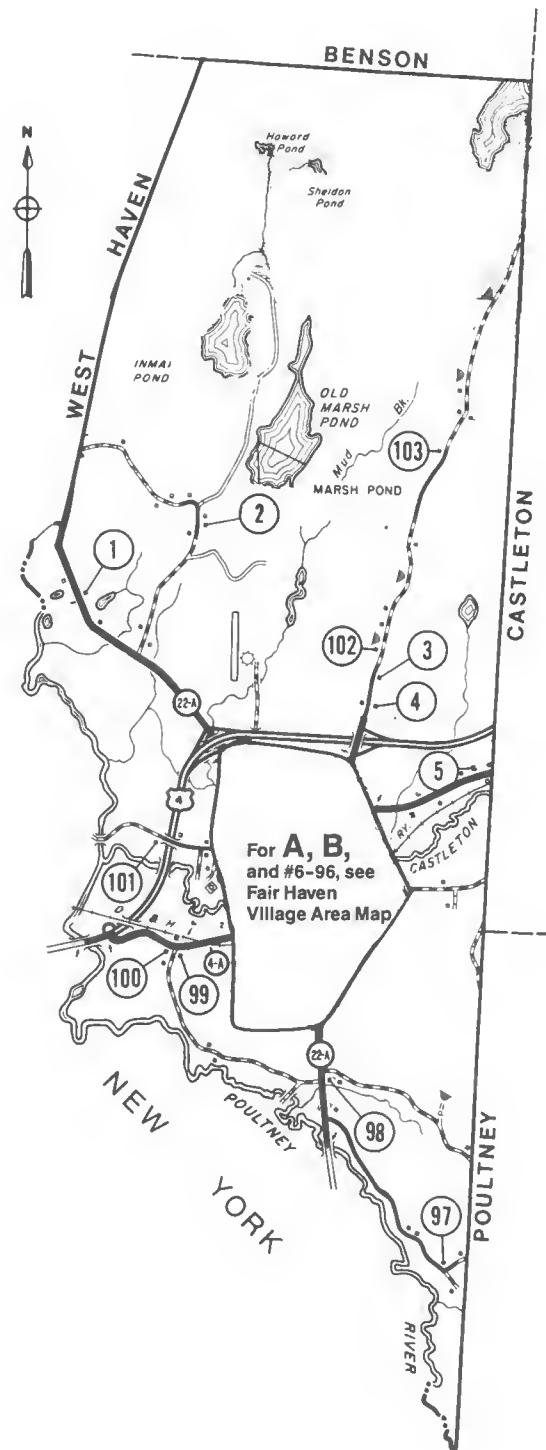
During the next few decades, production of slate roofing, mill stock, and electrical slate began a gradual decline as demand lessened. In 1942 the waning slate industry received its largest commission ever. That year, the Vermont Structural Slate Company, which had acquired the stacked-slate building (86, c.1910) as its office, provided 5,500 squares of slate for the Pentagon outside Washington, D.C.—to date the largest office building and roofing job in the world.

Since World War II, the slate industry has slowly declined as higher costs and the growing availability of cheaper synthetic roofing lessened demand. In response, some companies have turned to making slate granules that are used to color the surface of synthetic roofing. Since the 1960s there has been some commercial development along the major highways just outside the village, but the outlying farmland remains relatively intact, and the village itself has retained much of its architectural integrity. The spacious green and its surrounding outstanding residential, commercial, ecclesiastical, and public architecture is listed in the National Register of Historic Places. Much of the rest of the village, more residential in character, is a historic district listed in the State Register of Historic Places. This collection of late 19th century buildings, together with the towering heaps of waste slate along Scotch Hill Road and the multitude of slate roofs, foundations, and sidewalks, are a rich legacy and significant reminder of the most prosperous period in the history of Fair Haven—when slate was king.

TOWN OF FAIR HAVEN MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A** and **B** see historic district maps.)



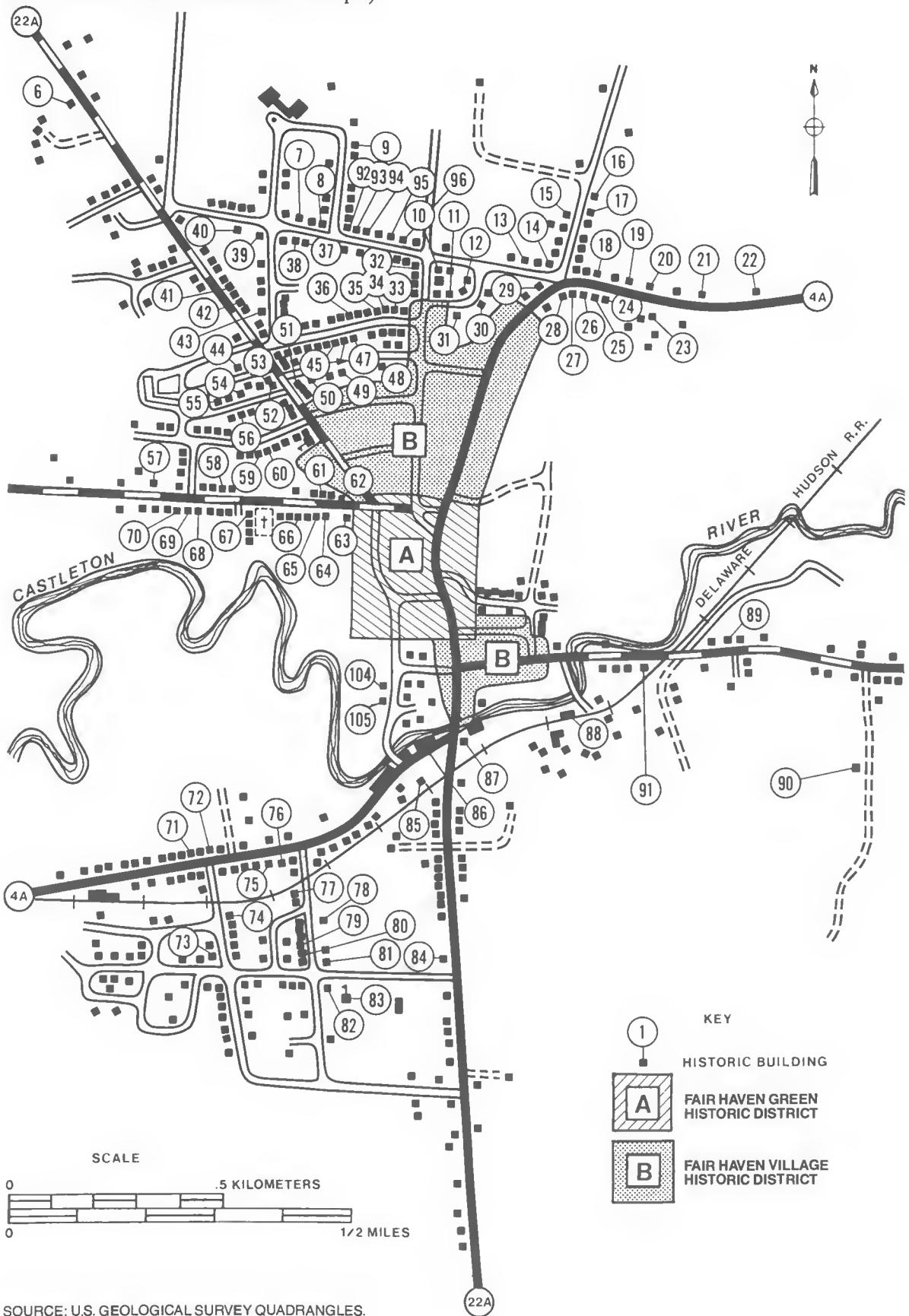
SCALE



FAIR HAVEN VILLAGE AREA MAP

(Numbers correspond to Register listings that follow.)

For **A** and **B** see historic district maps.)



TOWN OF FAIR HAVEN
Sites Listed in
the State Register
of Historic Places
(For locations see town,
village area, and
historic district maps.)

1 House, c.1850
 Vernacular-Greek Revival style, gable roof, 2 stories. Features: corner pilasters, porch, entry pilasters, sidelights, kneewall window. Related barn, shed.

2 (Farm)
 a. House, c.1840
 Greek Revival style, gable roof, 2½ stories.
 Features: gable fan.
 b. Granary, c.1880
 c. Barn, c.1870
 Board and batten.
 d. Ice House, c.1890
 e. Milkhouse, c.1910
 f. Chicken Coop, c.1910
 g. Barn, c.1850/c.1940

3 House, c.1850
 Greek Revival style, gable roof, 1½ stories.
 Features: entry entablature, peaked entry lintel, paneled corner pilasters, transom, sidelights, enriched frieze. Related barn, barn.

4 House, c.1835
 Classic Cottage.
 Features: paneled entry pilasters, entry entablature, sidelights.

5 (Farm)
 a. House, c.1840
 Greek Revival style, gable roof, 1½ stories.
 Features: full entablature, kneewall window, corner pilasters, entry entablature, sidelights.
 b. Granary, c.1880
 c. Milkhouse, c.1885
 d. Barn, c.1880
 e. Shed, c.1910
 f. Chicken Coop, c.1920
 g. Garage, c.1935
 Jerkinhead roof.

6 (Farm)
 a. House, c.1880
 Three-quarter I-house.
 Features: porch.
 b. Barn, c.1885
 c. Barn, c.1885
 d. Chicken Coop, c.1890
 e. Barn, c.1890

7 House, c.1885
 Vernacular-Queen Anne style, gable roof, 1½ stories.
 Features: Queen Anne porch, peaked lintelboards.

8 House, c.1890



Gable roof, 2 stories.
 Features: Italianate porch.

9 House, c.1885
 Gable roof, 2 stories.
 Features: Queen Anne porch.

10 House, c.1880
 Gable roof, 2 stories.
 Features: segmental arch window.

11 House, c.1903
 Queen Anne style, gable roof, 2½ stories.
 Features: porch, gable fan.

12 House, c.1892
 Vernacular-Queen Anne style, gable roof, 2 stories.
 Features: applied woodwork, distinctive lintelboards, shinglework.

13 House, c.1887



Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: cornice brackets, Italianate porch, peaked lintelboards, round arch window.
 Related barn.

14 House, c.1905
 Colonial Revival style, hip roof, 2½ stories.
 Features: corner pilasters, enriched cornice, Colonial Revival porch, distinctive chimney.

15 House, c.1895
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: shinglework, bay window, sunburst, Queen Anne window, Colonial Revival porch.

16 House, c.1896
 Vernacular-Stick Style, gable roof, 2 stories.
 Features: bay window, cornice brackets, applied woodwork, Italianate porch.
 Related barn.

17 House, c.1894
 Vernacular-Shingle Style, gable roof, 2 stories.
 Features: porch, distinctive lintelboards, applied woodwork, bay window, cornice brackets.
 Related garage.

18 House, c.1881
 Queen Anne style, gable roof, 2½ stories.
 Features: tower, Queen Anne window, porte cochere, cornice brackets, round window, stained glass, applied woodwork.
 Related barn.

19 House, c.1886
 Vernacular-Queen Anne style, hip roof, 2½ stories.
 Features: Queen Anne porch, bargeboard, applied woodwork.

20 House, c.1895
 Queen Anne style, gable roof, 2½ stories.
 Features: iron cresting, Queen Anne porch, bay window.

21 Barn, c.1850

22 House, c.1849
 Greek Revival style, gable roof, 2½ stories.
 Features: full entablature, peaked entry lintel, sidelights, peaked lintelboards, corner pilasters.
 Related barn.

23 House, c.1930
 Bungalow style, wood shingle, gambrel roof, 1½ stories.
 Features: rafter tails.

24 House, c.1890
 Gable roof, 2 stories.
 Features: Queen Anne porch, gable screen.

25 House, c.1905
 Hip roof, 2 stories.
 Features: Colonial Revival porch, bay window.

26 House, c.1885
 Gable roof, 2 stories.
 Features: Italianate porch, applied woodwork, unusual window.

27 House, c.1900
 Vernacular-Colonial Revival style, hip roof, 2½ stories.
 Features: unusual window, shinglework, triangular arch window, enriched cornice.

28 House, c.1900



Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: shinglework, applied woodwork, Colonial Revival porch, distinctive chimney, bay window.
 Related carriage barn.

29 House, c.1889
 Stick Style, gable roof, 2½ stories.
 Features: Queen Anne porch, applied woodwork.

30 House, c.1895
 Gable roof, 2 stories.
 Features: Colonial Revival porch.
 Related garage.

31 House, 1889
 Vernacular-Stick Style, gable roof, 2 stories.
 Features: applied woodwork, Colonial Revival porch, distinctive lintelboards, gable fan.

32 House, c.1889



Vernacular-Stick Style, gable roof, 2½ stories.
 Features: applied woodwork, porch, bay window, cornice brackets, distinctive lintelboards, label lintels.

33 House, c.1885
 Gable roof, 2 stories.
 Features: Italianate porch.

34 House, c.1875
 Gable roof, 2 stories.
 Features: porch, applied woodwork.

35 House, c.1880
 Gable roof, 2 stories.
 Features: bargeboard, peaked lintelboards.

36 House, c.1895
 Gable roof, 2 stories.
 Features: shinglework, polychrome slate, Queen Anne porch, unusual window.

37 House, c.1890
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

38 House, c.1885
 Gable roof, 1½ stories.
 Features: gable screen, Queen Anne porch.

39 House, c.1885
 Gable roof, 2 stories.
 Features: Queen Anne porch.

40 Pump House, c.1880
 Italianate style.
 Features: cornice brackets, roof finials, marble.
 Related house.

41 House, c.1880
 Gable roof, 2 stories.
 Features: Queen Anne porch, peaked lintelboards.

42 House, c.1893
 Vernacular-Queen Anne style, gable roof, 2 stories.
 Features: gable screen, Queen Anne porch.

43 House, c.1887
 Vernacular-Queen Anne style, gable roof, 1½ stories.
 Features: applied woodwork, cornice brackets, round window, decorative trim.
 Related garage.

44 House, c.1892
 Vernacular-Stick Style, gable roof, 2 stories.
 Features: stickwork, applied woodwork, rafter tails, bay window, distinctive lintelboards, door hood.

45 House, c.1890
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, stained glass, applied woodwork.
Related barn.

46 House, c.1889
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, distinctive lintelboards, shinglework.
Related barn.

47 House, c.1888
Queen Anne style, jerkinhead roof, 2½ stories.
Features: Italianate porch, bargeboard, bay window, cornice brackets, tower, distinctive lintelboards.
Related barn.

48 House, c.1895
Gable roof, 2 stories.
Features: Colonial Revival porch, applied woodwork, gable fan.
Related garage.

49 House, c.1880
Queen Anne style, gable roof, 2 stories.
Features: Queen Anne porch, gable screen, balcony.

50 House, c.1895



Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, applied woodwork, shinglework.
Related carriage barn.

51 House, c.1898
Colonial Revival style, hip roof, 2½ stories.
Features: porch, Palladian window, enriched cornice, applied woodwork, stained glass, cornice brackets.
Related barn.
Features: cupola.

52 House, c.1875
Vernacular-Italianate style, gable roof, 2½ stories.
Features: Queen Anne porch, enriched cornice, peaked lintelboards.

53 House, c.1890
Queen Anne style, gable roof, 2 stories.
Features: round window, applied woodwork, Queen Anne porch, bay window, Queen Anne window, unusual window.
Related carriage barn.
Features: applied woodwork.

54 House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, distinctive lintelboards.

55 House, c.1880
Vernacular-Stick Style, gable roof, 2 stories.
Features: Italianate porch, applied woodwork.

56 House, c.1900
High Victorian Gothic-Tudor Revival style, jerkinhead roof, 1½ stories.
Features: rafter tails, belt-course, distinctive dormer, bargeboard.

57 House, c.1815
Gable roof, 2 stories.
Features: gable fan.

58 House, c.1885
Gable roof, 2 stories.
Features: Italianate porch, bay window.

59 House, c.1891
Stick Style, gable roof, 2½ stories.
Features: shinglework, porch, bay window, cornice brackets, unusual window, enriched frieze, applied woodwork.

60 House, c.1889
Vernacular-Stick Style, gable roof, 2 stories.
Features: bay window, Italianate porch, applied woodwork, distinctive lintelboards.

61 House, c.1880
Vernacular-Italianate style, gable roof, 2 stories.
Features: Italianate porch, bay window, applied woodwork.

62 House, c.1895
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: shinglework, unusual window, bay window, Italianate porch, applied woodwork.

Related garage.

63 Parsonage, c.1900
Colonial Revival style, hip roof, 2½ stories.
Features: porch, enriched cornice, Palladian window, porte cochere.

64 House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: full entablature, entry entablature, corner pilasters, sidelights.

65 House, c.1900
Vernacular-Queen Anne style, 2½ stories.
Features: bay window, hood moldings, gable fan.

66 House, c.1875
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: bay window, cornice brackets, Queen Anne porch, distinctive lintelboards, enriched cornice.
Related barn.

Features: rafter tails.
67 House, c.1888
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: Queen Anne porch, applied woodwork, Queen Anne window, stained glass, bargeboard.

68 House, c.1890



Queen Anne-Stick Style, jerkinhead roof, 2½ stories.
Features: polychrome slate, gable fan, Colonial Revival porch, belfry, applied woodwork.

69 House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, stained glass, shinglework, applied woodwork, Queen Anne porch.
Related barn.

70 House, c.1893
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, Queen Anne porch, gable fan, applied woodwork, distinctive lintelboards, shinglework, stained glass, unusual window.

71 House, c.1889
Vernacular-Stick Style, gable roof, 2 stories.
Features: bay window, bargeboard, cornice brackets, applied woodwork, Queen Anne porch.

72 House, c.1868
Vernacular-Greek Revival-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, hood moldings, entry entablature, transom, sidelights, reveals.
Related garage.

73 House, c.1885
Vernacular-Queen Anne-Stick Style, gable roof, 2 stories.
Features: sunburst, applied woodwork, bay window, hood moldings, Queen Anne porch.
Related barn, shed.

74 House, c.1880
Vernacular-Italianate style, gable roof, 2½ stories.
Features: round arch window, gable screen, enriched cornice, peaked lintelboards.
Related barn.

75 House, c.1880
Brick, gable roof, 2 stories.
Features: bay window, Queen Anne porch, applied wood-work, segmental arch window.

76 House, c.1882
Gable roof, 2½ stories.
Features: cornice brackets, bay window, round arch window, round window, Italianate porch, segmental arch window, distinctive lintelboards.
Related barn.

77 House, c.1885
French Second Empire style, gable roof, 2 stories.
Features: tower, bay window, cornice brackets, enriched frieze, peaked lintelboards, clock.

78 House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch, gable screen.

79 House, c.1885
Gable roof, 2 stories.
Features: Italianate porch.

80 House, c.1885
Gable roof, 2 stories.
Features: applied woodwork, Italianate porch.

81 House, c.1900
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Palladian window, shinglework, Colonial Revival porch.
Related garage.

82 House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch, bay window.

83 School, c.1876
Vernacular-Queen Anne style, brick, hip roof, 2½ stories.
Features: tower, belfry, roof finials, keystones, enriched cornice, stone lintels.

84 House, 1828



Federal style, Georgian plan, brick.
Features: gable fan, keystones, entry fanlight, entry fan, sidelights, splayed lintels.
Related barn, shed.

85 Watertower, c.1900**86** Warehouse, c.1910
Stone, gable roof, 1½ stories.**87** Gas Station, c.1925
Bungalow style, hip roof,
1 story.
Features: rafter tails, porch.**88** Railroad Station, c.1890
Brick, hip roof, 1 story.
Features: stickwork, redstone,
bay window, roof finials.**89** Office, c.1870
Vernacular-Italianate style,
brick, gable roof, 2 stories.
Features: segmental arch window,
hood moldings, porch,
bay window.
Related office.
Features: segmental arch window.**90** Office, c.1850
Brick, gable roof, 2 stories.
Features: segmental arch window.
Related shed, shed, shed.**91** House, c.1895
Queen Anne style, gable roof,
2½ stories.
Features: shinglework, Queen Anne porch, bay window, Queen Anne window.**92** House, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival porch.**93** House, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival porch.
Related garage.**94** House, c.1880
Gable roof, 1½ stories.
Features: Italianate porch, kneewall window.**95** House, c.1880
Gable roof, 2 stories.
Features: Italianate porch.
Related carriage barn.**96** House, c.1890
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: applied woodwork,
shinglework, Colonial Revival porch, bay window.
Related garage.**97** (Farm)
a. House, c.1840
Greek Revival style, Classic Cottage.
Features: entry entablature, full entablature, transom, paneled corner pilasters, enriched frieze, entry pilasters, gable fan.
b. Barn, c.1880
c. Barn, c.1855
d. Barn, c.1870
Board and batten.
e. Granary, c.1880
f. Barn, c.1880
Board and batten.**98** House, c.1843

Greek Revival style, sidehall plan, 2½ stories.
Features: full entablature, entry entablature, sidelights, corner pilasters, entry pilasters, gable fan, kneewall window.
Related barn, shop.

99 House, c.1829
Vernacular-Greek Revival style, brick, gable roof, 1½ stories.
Features: stone lintels.
Related barn, barn.

100 (Farm)
a. House, c.1886
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch, bay window, cornice brackets, distinctive lintelboards, applied woodwork, Queen Anne window.
b. Barn, c.1920
Gambrel roof.
c. Shed, c.1895
d. Granary, c.1890
e. Chicken Coop, c.1910
f. Barn, c.1910
g. Barn, c.1890

101 (Farm)
a. House, c.1815
Federal style, Georgian plan.
Features: sidelights, entry entablature, enriched cornice.
b. Granary, c.1880
c. Barn, c.1860
d. Barn, c.1850
e. Milkhouse, c.1920
f. Barn, c.1860
g. Mobile Home, 1970

102 House, 1851
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, entry entablature, polychrome slate, date inscription.

103 House, 1905
Vernacular-Queen Anne style, 2½ stories.
Features: Queen Anne porch.

104 House, c.1860
Gable roof, 1½ stories.
Features: distinctive dormer, bay window, cornice brackets, round arch window, hood moldings.

105 House, c.1855
Greek Revival style, sidehall plan, 1½ stories.
Features: distinctive door, sidelights, entry pilasters, entry entablature, porch.

FAIR HAVEN GREEN HISTORIC DISTRICT

Listed in the National Register of Historic Places

The spacious village green that forms the heart of Fair Haven is surrounded by an imposing collection of residences, commercial blocks, churches, and municipal buildings. All excellent examples of their styles, they reflect the prosperity brought by the thriving slate industry in the second half of the 19th century. Many of these highly detailed structures are enriched by the use of such local materials as brick, marble, slate, and wooden millwork.



West Park Place



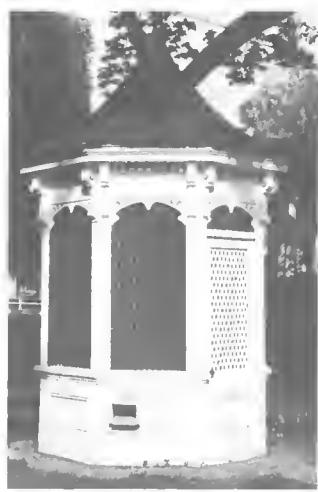
Fair Haven Green, Main Street



(A8, 1904)



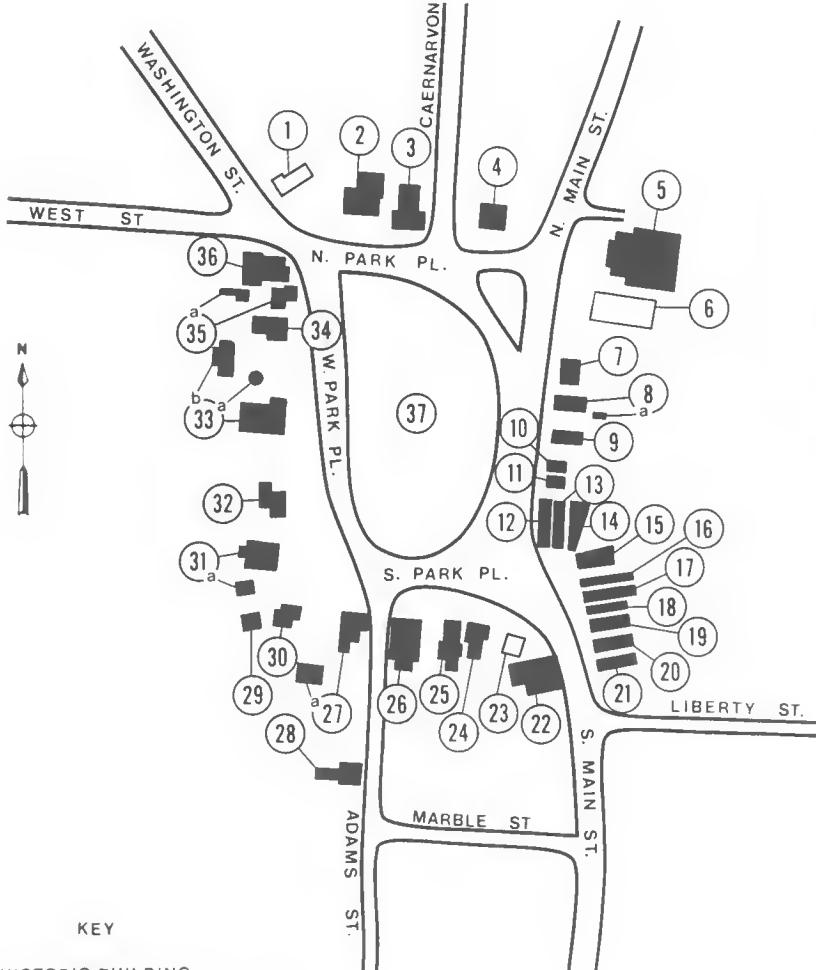
Ira Allen House (A33, 1867)



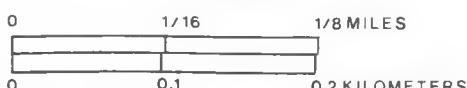
(A33a, c. 1885)

A FAIR HAVEN GREEN HISTORIC DISTRICT MAP

Listed in the National Register of Historic Places
(Numbers correspond to Register listing that follows.)



SCALE



**FAIR HAVEN
GREEN
HISTORIC DISTRICT**
*Listed in
the National Register
of Historic Places*

A1 House, c.1820
Non-contributing due to alterations.

A2 School, 1861/1893
Italianate-Queen Anne style,
brick, gable roof, 2½ stories.
Features: entry fan, marble,
stone lintels, cornice brackets.

A3 Church, 1851/1891



Architect/builder: Charles Scott.
Stick Style-Queen Anne style,
hip roof, 2½ stories.
Features: tower, door hood,
marble, stained glass, applied
woodwork.

A4 House, c.1800
Georgian plan.
Features: sidelights, cornice
brackets, Queen Anne porch,
bay window.

A5 School, 1916
Colonial Revival style, brick
veneer, 2 stories.
Features: parapet, splayed
lintels, keystones, columns, en-
riched cornice.

A6 Store, 1966
Non-contributing due to age.

A7 Library, 1906
Neo-classical Revival style,
brick, hip roof, 1½ stories.
Features: marble, stone lintels,
keystones, full entablature, en-
riched cornice, quoins, entry
columns, name inscription.

A8 House, 1904
Hip roof, 2½ stories.
Features: Queen Anne porch,
enriched cornice, paneled cor-
ner pilasters, distinctive dormer,
unusual window.

A8a Garage, c.1920

A9 Bank, 1870
Italianate style, brick,
2 stories.
Features: enriched frieze,
cornice brackets, marble, stone
lintels, hood moldings, round
arch window.

A10 Commercial Block, c.1872
Italianate style, brick, 2 stories.
Features: round arch window, decorative brickwork, cornice brackets, enriched cornice, original storefront.

A11 Commercial Block, c.1872
Italianate style, brick, 3 stories.
Features: original storefront, segmental arch window, hood moldings, enriched frieze, enriched cornice, cornice brackets.

A12 Commercial Block, c.1869/1892
Vernacular-Italianate style, brick, 4 stories.
Features: date inscription, cast-iron, cornice brackets, enriched cornice, stone lintels, transom.

A13 Commercial Block, c.1905/c.1969
Neo-classical Revival style, brick, 3 stories.
Features: keystones, enriched cornice, enriched frieze.

A14 Commercial Block, c.1880
2½ stories.
Features: carrara glass, stone lintels, keystones.

A15 Commercial Block, c.1880
Brick, 2 stories.
Features: stone lintels, carrara glass.

A16 Commercial Block, c.1880
High Victorian Gothic style, brick, 3 stories.
Features: cornice arcading, round arch window, segmental arch window.

A17 Commercial Block,



c.1895
Romanesque style, stone, 3½ stories.
Features: marble, rusticated stone, round arch window.

A18 Commercial Block, 1894
Vernacular-Queen Anne style, brick, 3 stories.
Features: decorative brickwork, marble, date inscription, beltcourse, rusticated stone, stone lintels.

A19 Commercial Block, 1894
Vernacular-Romanesque style, brick, 3 stories.
Features: marble, rusticated stone, stone lintels.

A20 Commercial Block, 1894
Brick, 3 stories.
Features: marble, stone lintels, enriched cornice, beltcourse.

A21 Commercial Block, c.1912
Colonial Revival style, brick, 2 stories.
Features: marble, wall pilasters, keystones, flat arches, Commercial storefront.

A22 Store, 1900
Brick, 3 stories.
Features: name inscription, marble, stone lintels.

A23 Gas Station, 1954
Non-contributing due to age.

A24 House, c.1885
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Queen Anne window, bay window, stickwork, applied woodwork, roof finials, enriched cornice, cornice brackets, Colonial Revival porch.

A25 House, 1829
Sidehall plan, 2½ stories.

A26 Church, 1870/1873



Romanesque style, brick, gable roof, 2 stories.
Features: tower, stained glass, cornice arcading, round arch window, marble, round window, spire.

A27 House, 1861
Architect/builder: A. C. Hopson.
Italianate style, stone, hip roof, 2 stories.
Features: marble, porch, keystones, sidelights, hood moldings, entry fan, segmental arch window, cornice brackets.

A27a Carriage Barn, c.1862
Italianate style, hip roof.
Features: cupola.

A28 House, c.1874
Italianate style, hip roof, 3 stories.
Features: hood moldings, round arch window, belvedere, porch, cornice brackets.

A29 House, c.1810
Gable roof, 1½ stories.
Features: massive central chimney.

A30 House, 1810/1831
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: entry entablature, Colonial Revival porch, paneled entry pilasters.

A31 House, c.1885
Italianate style, gable roof, 2 stories.
Features: bay window, cornice brackets, porte cochere, transom, segmental arch window, hood moldings.

A31a Carriage Barn, c.1895
Vernacular-Stick Style, hip roof.
Features: distinctive dormer, cupola, cornice brackets.

A32 House, 1810
Gable roof, 1½ stories.
Features: sidelights, paneled entry pilasters.

A33 House, 1867
Architect/builder: A. C. Hopson.
French Second Empire style, stone, Mansard roof, 2½ stories.
Features: belvedere, marble, porte cochere, hood moldings, transom, quoins, enriched cornice, enriched frieze, Italianate porch.

A33a Pump House, c.1885
Features: cornice brackets, applied woodwork.

A33b Carriage Barn, c.1875



Brick, jerkinhead roof.
Features: cupola, distinctive dormer, cornice brackets, polychrome slate, stone lintels, iron cresting.

A34 House, 1861
Gothic Revival style, gable roof, 1½ stories.
Features: bargeboard, porch.

A35 House, c.1848
Greek Revival style, gable roof, 1½ stories.
Features: full entablature, paneled entry pilasters.

A35a Carriage Barn, c.1875
Vernacular-Stick Style.
Features: cupola.

A36 Church, 1877
High Victorian Gothic style, brick, gable roof, 2½ stories.
Features: tower, trefoil window, pointed arch window, stained glass.

A37 Green, 1798/c.1850

FAIR HAVEN VILLAGE HISTORIC DISTRICT

The success of the slate industry transformed Fair Haven from one of the smallest to one of the largest towns in Rutland County and triggered a housing boom along the streets radiating out from the central green. The Fair Haven Village Historic District is distinguished by handsome slate sidewalks and a multitude of architecturally distinguished buildings from the second half of the 19th century. The Eastlake style mill-work applied to porches, bay windows, cornices, and gable ends on many homes is especially outstanding on Caernarvon Street.



Caernarvon Street



Edward C. McNamara House (B142, 1907)



William Davies' House (B46, c.1900)



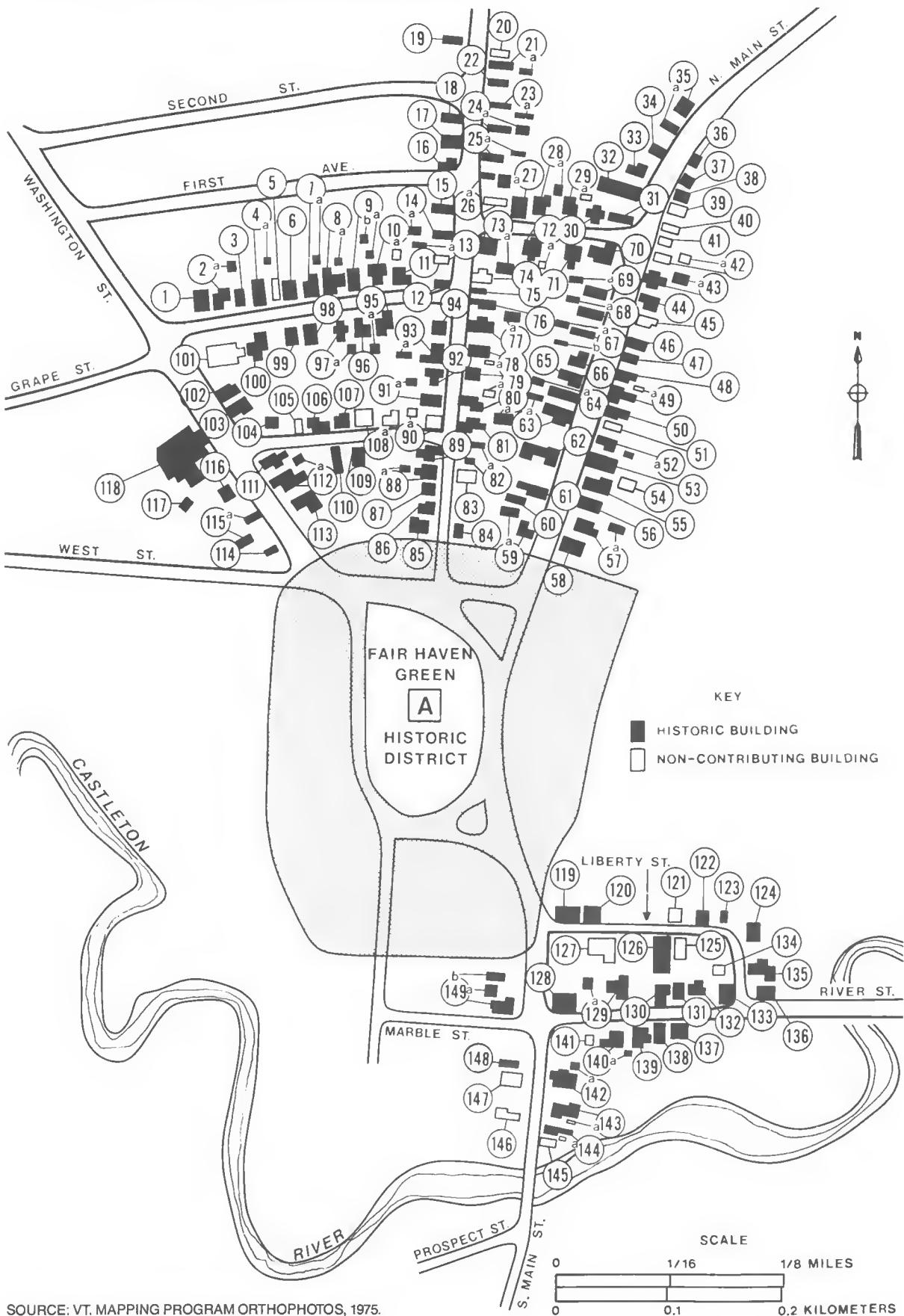
(B80, c. 1889)



(B75, c.1895)

B FAIR HAVEN VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



**FAIR HAVEN
VILLAGE
HISTORIC DISTRICT**

B1 House, c.1884
Hip roof, 2 stories.
Features: porch, bay window, cornice brackets.

B2 House, c.1890
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: bay window, enriched frieze, Italianate porch, cornice brackets, applied woodwork.

B2a Carriage Barn, c.1890

B3 House, c.1890
Gable roof, 2 stories.

B4 House, c.1896
Gable roof, 2 stories.
Features: bay window.

B4a Carriage Barn, c.1896

B5 House, c.1900
Non-contributing due to alterations.

B6 House, c.1900
Colonial Revival style, gable roof, 2½ stories.
Features: peaked lintelboards, Colonial Revival porch.

B7 House, c.1898



Gable roof, 2 stories.
Features: bay window, distinctive lintelboards, enriched cornice.

B7a Carriage Barn, c.1895
Features: cupola, roof finials.

B8 House, c.1872
French Second Empire style, sidehall plan, brick, Mansard roof, 2 stories.
Features: cornice brackets, enriched cornice, stone lintels, Italianate porch.

B8a Carriage Barn, c.1880

B9 House, c.1885
Vernacular-Stick Style, 1½ stories.
Features: peaked lintelboards, Colonial Revival porch, enriched cornice.

B9a Carriage Barn, c.1890

B9b Fish Hatchery, c.1890

B10 House, c.1872
Vernacular-Italianate style, 2 stories.
Features: peaked lintelboards.

B10a Garage, c.1960
Non-contributing due to age.

B11 House, c.1888
Vernacular-Stick Style, gable roof, 2½ stories.
Features: gable screen.

B12 House, c.1900
Gable roof, 1½ stories.
Features: polychrome slate, Queen Anne porch.

B13 House, c.1900
Non-contributing due to alterations.

B13a Barn, c.1890

B14 House, c.1882
Vernacular-Italianate style, gable roof, 2 stories.
Features: cornice brackets, Italianate porch, peaked lintelboards.

B14a Barn, c.1890

B15 House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: iron cresting, distinctive lintelboards.

B16 House, c.1892
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch.

B17 House, c.1880
Gable roof, 2 stories.
Features: bargeboard, porch, distinctive lintelboards.

B18 House, c.1888
Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch, gable screen, bay window, bargeboard, cornice brackets, applied woodwork.

B19 House, 1891
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive lintelboards.

B20 House, c.1880
Non-contributing due to alterations.

B21 House, c.1886
Gable roof, 2 stories.
Features: porch.

B21a Barn, c.1880

B22 House, c.1882
Gable roof, 2 stories.
Features: Queen Anne porch, applied woodwork, distinctive lintelboards.

B23 House, c.1889
Gable roof, 2 stories.
Features: Italianate porch.

B23a Barn, c.1890
Jerkinhead roof.

B24 House, c.1882
Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch, applied woodwork, distinctive lintelboards.

B24a Barn, c.1882

B25 House, c.1898
Gable roof, 2 stories.
Features: Colonial Revival porch, peaked lintelboards.

B25a Barn, c.1888

B26 House, c.1898
Non-contributing due to alterations.

B26a Garage, c.1930

B27 House, c.1894
Gable roof, 2½ stories.
Features: Queen Anne porch, applied woodwork.

B27a Barn, c.1894

B28 House, c.1884
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: gable screen, porch.

B28a Barn, c.1885

B29 House, c.1905
Colonial Revival style, hip roof, 2½ stories.
Features: paneled corner pilasters, full entablature, porch, enriched cornice, enriched frieze, distinctive chimney.

B29a Garage, c.1950
Non-contributing due to age.

B30 House, c.1885
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Italianate porch.

B31 Church, c.1890
High Victorian Gothic style, gable roof, 1½ stories.
Features: belfry, rafter tails, pointed arch window.

B32 House, c.1870
Italianate style, brick, Mansard roof, 2 stories.
Features: tower, segmental arch window, cornice brackets, enriched frieze, Colonial Revival porch, bay window, quoins.

B33 House, c.1890



Gable roof, 2 stories.

Features: Colonial Revival porch, bay window, applied woodwork, distinctive lintelboards.

B34 House, c.1890
Gable roof, 2 stories.

Features: Queen Anne porch.

B35 House, c.1889
Gable roof, 2 stories.
Features: porch.

B35a Barn, c.1887

B36 House, c.1895
Vernacular-Stick Style, gable roof, 2 stories.
Features: shinglework, applied woodwork.

B37 House, c.1898
Gable roof, 2½ stories.

B38 House, c.1888
Gable roof, 2 stories.
Features: Queen Anne porch, applied woodwork.

B39 House, c.1900
Non-contributing due to alterations.

B40 House, c.1910
Non-contributing due to alterations.

B41 House, c.1945
Non-contributing due to age.

B42 House, c.1891
Gable roof, 2½ stories.

B42a Barn, c.1892

B43 House, c.1894
Gable roof, 2 stories.
Features: bay window, full entablature.

B43a Barn, c.1896

B44 House, c.1880
Gable roof, 2 stories.
Features: Italianate porch.

B45 House, c.1945
Non-contributing due to age.

B46 House, c.1900



Colonial Revival style, gable roof, 2½ stories.

Features: enriched cornice, Colonial Revival porch, gable fanlight, shinglework, bay window, oriel window.

B47 House, c.1841
Gable roof, 1½ stories.

B48 House, 1874
Hip roof, 2½ stories.

B49 House, c.1882
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable screen, Queen Anne porch, bargeboard.

B49a Garage, c.1950
Non-contributing due to age.

B50 House, c.1874
Gable roof, 2½ stories.
Features: Colonial Revival porch, round arch window, label lintels, segmental arch window.

B51 House, c.1946
Non-contributing due to age.

B52 House, c.1850
Brick, gable roof, 1½ stories.
Features: stone lintels, marble.

B52a Garage, c.1945
Non-contributing due to age.

B53 Church, 1858



Greek Revival style, brick gable roof, 1½ stories.
Features: full entablature, stone lintels, stained glass, gable fan.

B54 Office, c.1960
Non-contributing due to age.

B55 House, c.1882
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Colonial Revival porch, gable fan, applied woodwork, Queen Anne window, bay window.

B56 House, c.1860
Gable roof, 1½ stories.

B57 House, c.1883
Queen Anne style, hip roof, 2 stories.
Features: Queen Anne porch, bay window, applied woodwork.

B57a Barn, c.1885

B58 House, c.1869
Italianate style, hip roof, 2 stories.
Features: cupola, cornice brackets, round arch window, enriched frieze, segmental arch window, peaked entry lintel, paneled entry pilasters.

B59 House, 1850/1890
Greek Revival-Queen Anne style, gable roof, 2 stories.
Features: corner pilasters, Queen Anne porch, shinglework.

B59a Barn, c.1885

B60 House, c.1859
Gable roof, 2 stories.
Features: Colonial Revival porch.

B61 Church, 1860
Greek Revival style, brick gable roof, 1½ stories.
Features: full entablature, gable fan, stained glass, stone lintels, cupola, date inscription, marble.

B62 House, c.1832
Federal style, gable roof, 1½ stories.
Features: Queen Anne porch, entry pilasters.

B63 House, c.1847
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, sidelights, entry pilasters.

B63a Barn, c.1880

B64 House, c.1858
Gothic Revival style, gable roof, 1½ stories.
Features: bargeboard, roof finials, Queen Anne porch, bay window.

B64a Barn, c.1865
Vernacular-Italianate style.
Features: peaked lintelboards, cupola, applied woodwork.

B65 House, c.1880
Jerkinhead roof, 2½ stories.

B66 House, c.1874
Vernacular-Italianate style, 2 stories.
Features: Italianate porch.

B67 House, c.1895



Queen Anne-Colonial Revival style, 2½ stories.
Features: oriel window, unusual window, Queen Anne porch, applied woodwork, shinglework.

B67a Barn, c.1895

B67b Barn, c.1880

B68 House, c.1897
Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, shinglework, unusual window.

B68a Barn, c.1897

B69 House, c.1896
Queen Anne style, gable roof, 2½ stories.
Features: applied woodwork, Italianate porch, shinglework, distinctive lintelboards.

B69a Barn, c.1897

B70 House, c.1830
Classic Cottage.
Features: sidelights, kneewall window.

B71 House, c.1894
Vernacular-Stick Style, gable roof, 2 stories.

B72 House, c.1880
Gable roof, 2 stories.

B72a Garage, c.1945
Non-contributing due to age.

B73 House, c.1884
Vernacular-Stick Style, gable roof, 2½ stories.
Features: Queen Anne porch, bay window, applied woodwork.

B73a Barn, c.1882

B74 House, c.1890
Non-contributing due to alterations.

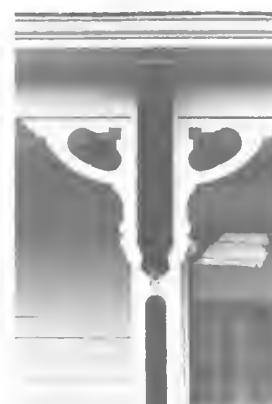
B75 House, c.1895
Gable roof, 2 stories.
Features: shinglework, bay window, applied woodwork, distinctive lintelboards.

B76 House, c.1890
Gable roof, 2 stories.
Features: enriched cornice, peaked lintelboards.

B77 House, c.1890
Gable roof, 2½ stories.
Features: peaked lintelboards, Colonial Revival porch, enriched cornice.

B77a Carriage Barn, c.1890
Features: historic garage doors.

B78 House, c.1895



Gable roof, 1½ stories.
Features: Queen Anne porch.

B78a Garage, c.1948
Non-contributing due to age.

B79 House, c.1885

B79a Garage, c.1940
Gable roof, 1½ stories.
Features: Italianate porch, gable screen.

B80 House, c.1889

Gable roof, 1½ stories.
Features: gable screen, Queen Anne porch, applied woodwork.

B80a Carriage Barn, c.1889



Features: applied woodwork.

B81 House, c.1889
Gable roof, 2 stories.
Features: peaked lintelboards, porch.

B82 House, c.1890
Gable roof, 1½ stories.
Features: Italianate porch.

B82a Carriage Barn, c.1890
B83 House, c.1940
1½ stories.

B84 House, c.1830
Gable roof, 2½ stories.

B85 House, c.1910
Gable roof, 2½ stories.

B86 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.

B87 House, c.1890
Hip roof, 2½ stories.
Features: Queen Anne porch, enriched cornice, enriched frieze, applied woodwork.

B88 House, c.1886
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: gable screen, Queen Anne porch, applied woodwork.

B88a Carriage Barn, c.1890
B89 House, c.1895
Gable roof, 1½ stories.

B90 House, c.1895
Non-contributing due to alterations.

B90a Garage, c.1945
Non-contributing due to age.

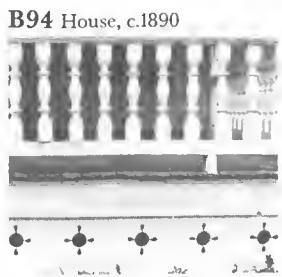
B91 House, c.1890
Gable roof, 1½ stories.
Features: Italianate porch.

B91a Carriage Barn, c.1890

B92 House, c.1884
Gable roof, 2 stories.
Features: Queen Anne porch.

B93 House, c.1897
Gable roof, 1½ stories.
Features: Italianate porch.

B93a Carriage Barn, c.1890



B94 House, c.1890
Wood shingle, gable roof, 2 stories.
Features: segmental arch window, cornice brackets, peaked lintelboards, Queen Anne porch.

B95 House, c.1890
Gable roof, 2½ stories.
Features: peaked lintelboards, Italianate porch.

B95a Carriage Barn, c.1893

B96 House, c.1890
Gable roof, 2 stories.
Features: peaked lintelboards, door hood.

B97 House, c.1884
Gable roof, 2 stories.
Features: distinctive lintelboards.

B97a Garage, c.1920
Wood shingle.

B98 House, c.1900
Gable roof, 2 stories.

B99 House, c.1892
Gable roof, 2½ stories.

B100 House, c.1880
Vernacular-Italianate style, jerkinhead roof, 2 stories.
Features: Colonial Revival porch, cornice brackets.

B101 School, c.1950
Non-contributing due to age.

B102 House, c.1892
Gable roof, 2½ stories.

B103 House, c.1888
Gable roof, 2½ stories.
Features: peaked lintelboards, door hood.

B104 House, c.1880
Hip roof, 2 stories.

B105 House, c.1945
Non-contributing due to age.

B106 House, c.1898
Colonial Revival style, gable roof, 2½ stories.
Features: full entablature, stained glass, porch, round arch window.

B107 House, c.1890
Vernacular-Colonial Revival style, hip roof, 2½ stories.
Features: distinctive lintelboards.

B108 House, c.1910
Non-contributing due to alterations.

B108a Garage, c.1945
Non-contributing due to age.

B109 House, c.1925
Jerkinhead roof, 2½ stories.

B110 House, c.1830
Gable roof, 1½ stories.
B111 House, c.1852
Vernacular-Greek Revival style, sidehall plan, 1½ stories.

B112 House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch.

B112a Garage, c.1920
Hip roof.

B113 House, c.1910
Hip roof, 2½ stories.

B114 House, c.1834
Greek Revival style, gable roof, 2½ stories.
Features: full entablature, sidelights, entry pilasters.

B115 House, c.1888
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: enriched frieze, peaked lintelboards, Queen Anne porch.

B115a Carriage Barn, c.1888

B116 House, c.1877
Italianate style, hip roof, 2 stories.
Features: cornice brackets, bay window, cupola.

B117 Rectory, 1898



Colonial Revival style, brick veneer, hip roof, 2½ stories.
Features: round arch window, Colonial Revival porch, splayed lintels, shinglework, enriched cornice, marble, distinctive dormer, sidelights, transom.

B118 Church, 1873
Architect/builder: John Cummings.
High Victorian Gothic style, gable roof, 2½ stories.
Features: stained glass, pointed arch window, tower, belfry.

B119 Commercial Block, 1925
Commercial Style, brick veneer, 2 stories.
Features: parapet, keystones, date inscription, Commercial storefront.

B120 Store, c.1940
1 story.

B121 Store, 1890
Non-contributing due to alterations.

B122 House, c.1838
Sidehall plan, 1½ stories.
Features: Colonial Revival porch.

B123 House, c.1840
Gable roof, 1½ stories.

B124 House, c.1877
Vernacular-French Second Empire style, Georgian plan, wood shingle, Mansard roof.
Features: shinglework.

B125 Shop, c.1920
Non-contributing due to alterations.

B126 Barn, c.1895
Jerkinhead roof.
Features: cupola, roof finials.

B127 Store, c.1945
Non-contributing due to age.

B128 Commercial Block, c.1883
Italianate style, brick veneer, 3 stories.
Features: segmental arch window, hood moldings, cast-iron, name inscription, decorative brickwork, wall pilasters, cornice brackets, mural, historic sign.

B129 House, c.1845/1880
Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, enriched cornice, Italianate porch, stone lintels, marble, gable fanlight.

B129a Barn, c.1870

B130 House, c.1840
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: entry pilasters, sidelights.

B131 House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: tower, applied woodwork, unusual window, round window, gable screen.

B132 House, c.1878
Italianate style, gable roof, 2½ stories.
Features: peaked lintelboards, cornice brackets.

B133 House, c.1885
Hip roof, 2½ stories.
Features: porch.

B134 Shop, c.1920
Pressed stone, 1½ stories.

B135 House, c.1850
Sidehall plan, 1½ stories.
Features: Italianate porch.

B136 House, c.1895
Gable roof, 2 stories.
Features: gable screen.

B137 House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch, shinglework.

B138 House, c.1875
Vernacular-Italianate style, 2 stories.
Features: cornice brackets, enriched frieze.

B139 House, c.1880
2 stories.

B140 House, c.1900
Gable roof, 2½ stories.

B140a Barn, c.1895

B141 Store, c.1977
Non-contributing due to age.

B142 House, 1907



Architect/builder: Fred H. Remington.
Colonial Revival style, hip roof, 2 stories.

Features: Colonial Revival porch, applied woodwork, corner pilasters, enriched cornice, distinctive lintelboards, Palladian window.

B143 House, c.1820
Federal style, gable roof, 2 stories.
Features: gable fan, polychrome slate, entry entablature.

B143a Barn, c.1900

B144 House, c.1850
Gable roof, 1½ stories.

B144a Garage, c.1920
Non-contributing due to alterations.

B145 House, c.1850
Gable roof, 2½ stories.

B146 House, 1914
Non-contributing due to alterations.

B147 Factory, c.1940
Non-contributing due to alterations.

B148 Store, c.1870
Italianate style, 1 story.
Features: falsefront, cornice brackets.

B149 House, c.1820
Federal style, gable roof, 2½ stories.
Features: gable fan, stained glass, Colonial Revival porch.

B149a Barn, c.1870
Board and batten.

B149b Barn, c.1870
Board and batten.



HUBBARDTON

At the heart of this extensive agricultural complex (6) is a large Greek Revival style house (c. 1845) probably built by the Bradley family. The outbuildings, many dating from the 19th century, are substantially constructed with slate roofs and clapboard-sided walls. On a gentle slope nearby is a cemetery where many of the Bradleys were laid to rest.

The town of Hubbardton lies in the northwest portion of Rutland County with over a dozen lakes and ponds punctuating its hilly terrain. Although today largely classified as marginal agricultural land, the town has supported many farms since the late 18th century. The earliest farms were scattered near the hamlet of East Hubbardton, located on the old military road from Mount Independence to Castleton. In the northwest corner of town a milling center called Hortonville (now Hortonia) developed around 1800 at the outlet of Lake Hortonia. After 1830 the village of Hubbardton, located on the Hubbardton Turnpike (now Vermont Route 30), centered around mills near the mouth of Austin Pond. In the 20th century the milling centers declined while their power sources, the lakes, became favored camp areas. The historic architecture of Hubbardton now reflects both its early agricultural economy and this later role as a summer recreational haven.

THE BATTLE OF HUBBARDTON, fought July 7, 1777 in the eastern hills of the town, was the only battle of the American Revolution to take place in Vermont. As Americans retreated from Fort Ticonderoga and Mount Independence along a military road leading to Castleton,

a detachment of troops fought this successful rear-guard action near East Hubbardton to delay the pursuing British. In 1859, town residents erected a monument of Vermont marble (17) commemorating the event. The battlefield is a State-owned Historic Site managed by the Vermont Division for Historic Preservation.

Several residents of Hubbardton participated in the battle, several others were taken prisoner after the battle, and the rest fled south. Only after the surrender of the British army at Saratoga in October of 1777 were the settlers able to return to their homesteads. Soon joined by others, they began to establish farms throughout the town wherever expanses of land would accommodate crops and grazing. Prior to 1795, few of their homes were frame structures because the closest saw mill was over twelve miles away. However, once a saw mill tapped the waterpower of Lake Hortonia in the northwest corner of town, wood frame homes began to appear on many farms.

Some early farmers had large 2½ story frame houses built. Samuel Parsons, who settled in Hubbardton in 1787, had his large, central-chimney home (13) built soon after boards were



The Hubbardton Battle Monument (17) was erected in 1859 by a local group to commemorate the July 7, 1777, battle that took place here, the only substantial Revolutionary engagement fought in Vermont. The marble obelisk stands on the site where they believed Col. Ebenezer Francis, a leader of the American troops, was mortally wounded and buried. The battlefield is owned and operated as a State Historic Site by the Vermont Division for Historic Preservation.

available c.1795. Chauncey Rumsey established his farm near the Castleton town line and had a Federal style I-house (20) built c.1820. Its simple but bold modillion cornice and entry with sidelights and pilasters are elements likely copied from the many stylish homes being built in nearby Castleton village during that time.

Other farmers had modest 1½ story homes built during the same years. The home (23a) built c.1795 for William Rumsey, Chauncey's father, and one (19) built for Asahel Jones c.1810 exemplify variations of this popular form. With their broad gable roofs and small window openings, these modest structures served their residents throughout the 19th century. Jones was a chairmaker from Raynham, Massachusetts, and his son, who inherited the farmhouse, raised Merino sheep and made fine cabinetry in a shop nearby. Rumsey's farm was purchased after his death in 1836 by Christopher Bresee and his son, Albert, who developed the Early Rose Potato there between 1850 and 1870.

East Hubbardton became the first social center for this farm community by virtue of its location at the intersection of the old military road with a road from Pittsford to Castleton. A log Union church was built near the intersection in 1787, but was replaced in 1801 after a revival led by the maverick Rev. Ithamar Hibbard split the congregation. The Congregationalists erected a separate church (25, rebuilt in 1929) near the center of town, while the Baptists had their church (14, remodeled in 1854) built on the site of the original Union church. An I-house (15) nearly, dating from the same time, was apparently used as the Baptist parsonage, and Elder Nathan Dana, who served the Baptists from 1798 to 1816, may have resided there. Theophilus Flagg, a deacon of the church and the first physician in town, arrived in East Hubbardton in 1791. His house (18) of c.1805 is a



This large 2 story Georgian plan house (13) is the oldest standing building in Hubbardton. It was built c.1795, soon after the first saw mills in town were established, for Samuel Parsons, who came here from Reading, Connecticut.

Georgian plan structure with a Federal style entry and a primitive triglyph frieze.

HORTONVILLE developed around 1800 as a milling center, eliminating the long trip to Castleton for many residents. Gideon Horton, for whom the village was named, acquired a saw and grist mill there in 1805; and after his first home burned, he had a new combination home and store (1) built at the village crossroads across from his mills. The only remaining building (2) on the mill stream is popularly thought to be the stone blacksmith shop built in 1824 by Capt. Reuben Webb. (In 1869 the building was listed as a cheese box manufactory and cider mill.) By the time the Greek Revival style "Nimble Six-pence" store (3) was built in Hortonville in 1849, this village was well-equipped to provide the milling, smithing, and commercial services needed by the surrounding farm neighborhoods of Hubbardton, Sudbury, Benson, and Orwell.

After 1830, the population of Hubbardton began a slow decline from its peak of 855, and many residents, like Norman Jones, the cabinet maker, turned their fields into pastures for Merino sheep. One family that moved to Hubbardton about this time, the Bradleys, established a farm and had a Georgian plan, Greek Revival style home (6a) built there c.1845. In the ensuing decades, as dairying, sugaring, and other activities became important to the farm, Stephen Bradley and his sons had the many barns and other outbuildings erected that today form a remarkably complete mid 19th century agricultural complex.

Hubbardton village developed during this period along the Hubbardton Pike (chartered 1805) around mills that tapped the waterpower at the outlet to Austin Pond (named after C. P. Austin, who built a woolen mill there in 1845). This hamlet at one time included the woolen mill, a saw mill, a pencil mill, a hotel, a blacksmith's shop, and a Congregational church.



In the 1850s, Albert Bresce developed on his farm (23) the Early Rose potato, a strain which became so popular that his fields were often plundered by other potato growers. Today the farm is noteworthy for its large collection of barns and other outbuildings, many of which date from the mid-to-late 1800s.

Homes like that of Alman Kilburn (7, c.1859), a sheep farmer and Justice of the Peace, stood not far from the mills. The relatively unaltered village schoolhouse (22, c.1860) and a store (21, c.1885) stand as reminders of how this village once looked.

Bypassed by the railroad, Hubbardton as a whole changed little in the latter half of the 19th century. The wool-growing fad passed, and lumber resources were depleted. Despite the success of Bresce and the Bradleys, many farms failed in the face of the demands of agricultural mechanization and specialization. By 1910, the population had declined to 455 residents, and two of its three post offices had closed.

IN THE 1920s, summer camp development began in the sparsely inhabited town. After the establishment and paving of VT Route 30 along the old pike, camps and roadside facilities developed around Lake Hortonia, Echo Lake, Beebe



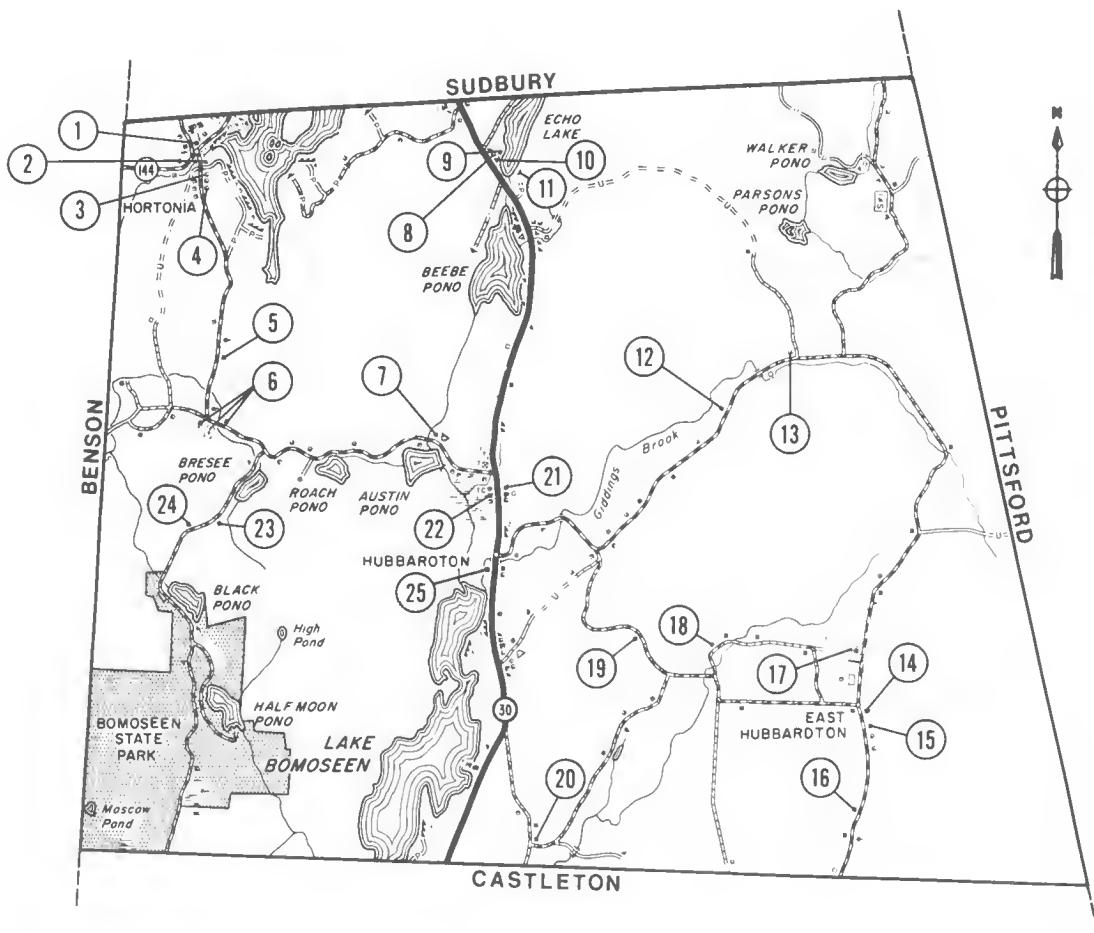
Camp Twin Lakes (11, c.1925) for boys was one of several lakeside camps for children established in the Hubbardton area in the 1920s. Located on the south shore of Echo Lake, it includes a number of rustic buildings sided with log veneer and propped up on log or fieldstone supports.

Pond, and Lake Bomoseen. Around 1925, Camp Twin Lakes (11), a summer camp for boys, and Camp Ech-O (9, 10), for girls, were constructed on either side of Echo Lake. The recreational halls and boathouses of these camps combine the twig and branch stickwork and log veneers of the Adirondack Rustic style with basic elements of early 20th century wood construction such as wide eaves, lattice skirting, and exposed rafters. Less distinguished camp development has continued elsewhere in the town up to the present.

Only a few recognizable historic buildings remain in each of the three 19th century hamlets of Hubbardton. Its historic farms are widely dispersed, yet attest to the perseverance of Vermont farmers. Good examples of 20th century recreational camp architecture can be found near Echo Lake. From the State-owned Hubbardton Battlefield to the buildings built for early residents and later tourists, Hubbardton retains a wide variety of interesting historic resources.

TOWN OF HUBBARDTON

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listing that follows.)



TOWN OF HUBBARDTON
Sites Listed in the State Register of Historic Places
(For locations see town map.)

1 Store, c.1810
 Gable roof, 1½ stories.

2 Shop, 1824
 Stone, gable roof, 1 story.

3 Store, 1849
 Greek Revival style, gable roof, 2½ stories.
 Features: paneled corner pilasters, Queen Anne porch, full entablature.
 Related barn.

4 House, c.1825
 Vernacular-Federal style, Three-quarter Georgian plan.
 Features: entry entablature, kneewall window, Queen Anne porch.

5 (Farm)
 a. House, c.1870
 Gable roof, 2½ stories.
 Features: Colonial Revival porch.
 b. Barn, c.1870



c. Barn, c.1870
 d. Milkhouse, c.1915
 e. Chicken Coop, c.1880
 f. Granary, c.1880
 g. Barn, c.1880
 h. Shed, c.1870
 i. Outhouse, c.1870

6 Bradley Farm
 a. House, c.1845
 Greek Revival style, Georgian plan.
 Features: sidelights, transom, paneled corner pilasters, kneewall window.
 b. Cemetery, c.1834
 c. Barn, c.1870



Features: wood silo.
 d. Barn, c.1870
 e. Shed, c.1880
 f. Barn, c.1870
 g. Outhouse, c.1890
 h. Corn Crib, c.1880
 i. Shed, c.1890
 j. Shed, c.1890
 k. Chicken Coop, c.1910
 l. Sugarhouse, c.1920
 m. Barn, c.1860
 n. School, c.1870
 Gable roof, 1 story.

7 House, c.1859
 Vernacular-Gothic Revival style, Classic Cottage.
 Features: Gothic wall dormer.

8 House, c.1830
 Vernacular-Greek Revival style, Georgian plan.
 Features: sidelights, transom, kneewall window.

9 Camp, c.1930
 Adirondack Rustic style, gable roof, 2½ stories.
 Features: rustic work, porch.

10 Camp, c.1930
 Adirondack Rustic style, gable roof, 2½ stories.
 Features: rustic work, porch.

11 Twin Lakes Camp
 a. Camp, c.1940
 Hip roof, 1 story.
 b. Camp, c.1925
 Adirondack Rustic style, log veneer, hip roof, 1 story.
 Features: rustic work, porch.
 c. Camp, c.1925
 Adirondack Rustic style, hip roof, 2 stories.
 Features: rustic work, cobblestone, distinctive chimney.

d. Gazebo, c.1925
 Adirondack Rustic style.
 Features: rustic work.
 e. Camp, c.1940
 Gable roof, 1 story.
 f. Camp, c.1940
 Gable roof, 1 story.
 g. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.

h. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.
 i. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.
 j. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.

k. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.
 l. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.
 m. Camp, c.1925
 Vernacular-Bungalow style, hip roof, 1 story.
 Features: rafter tails.

n. Camp, c.1925
 Vernacular-Adirondack Rustic style, gable roof, 1 story.
 Features: rustic work, porch.
 o. Camp, c.1925
 Vernacular-Adirondack Rustic style, gable roof, 2 stories.
 Features: cobblestone, rustic work.
 p. Recreational Hall, c.1930



Features: cobblestone, rafter tails.

q. Shed, c.1930
 r. Boathouse, c.1940
 Gable roof, 1 story.
 s. Boathouse, c.1925
 Adirondack Rustic style, log veneer, hip roof, 1½ stories.

t. Boathouse, c.1940
 Hip roof, 1½ stories.
 Features: rafter tails, porch.

12 House, c.1815
 Classic Cottage.
 Features: transom.
 Related granary, barn.

13 House, c.1795
 Vernacular-Federal style, Georgian plan.
 Features: massive central chimney.
 Related granary, barn.

14 Church, 1801/1854



Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: entry entablature, transom, peaked lintelboards, entry pilasters.
 Related outhouse.

15 House, c.1800
 Vernacular-Federal style, I-house, hip roof.
 Features: massive central chimney, sidelights, enriched cornice, entry entablature.

16 House, c.1865
 Georgian plan.
 Features: Italianate porch.
 Related garage, barn.

17 Hubbardton Battlefield
 Features: marble memorial.

18 House, c.1805
 Federal style, Georgian plan.
 Features: entry entablature, sidelights, entry pilasters, enriched frieze.
 Related barn.

19 House, c.1810
 Gable roof, 1½ stories.
 Features: entry pilasters.
 Related barn.

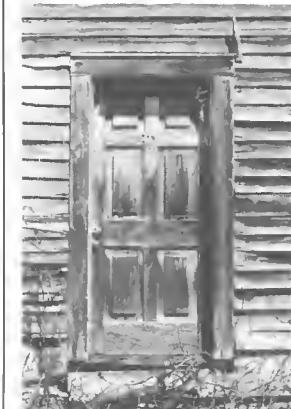
20 House, c.1820
 Federal style, I-house.
 Features: entry entablature, sidelights, enriched cornice, gable fan.
 Related barn.

21 Store, c.1885
 Gable roof, 2½ stories.
 Features: Italianate porch.

22 School, c.1860
 Greek Revival style, gable roof, 1½ stories.
 Features: bank of windows.

23 Rumsey Farm
 a. House, c.1795
 Cape Cod.
 Features: massive central chimney.
 b. Mobile Home, c.1950
 c. Garage, c.1930
 d. Shed, c.1880
 e. Corn Crib, c.1860
 f. Shop, c.1940
 g. Chicken Coop, c.1940
 h. Milkhouse, c.1910
 i. Milkhouse, c.1920
 j. Barn, c.1870
 k. Barn, c.1820
 l. Barn, c.1850
 m. Barn, c.1850
 n. Shed, c.1920
 o. House, c.1820
 Gable roof, 1½ stories.

24 House, c.1820



Three-quarter Georgian plan.

25 Church, c.1925
 Gable roof, 1 story.
 Features: belfry, finial, monumental portico, entry entablature.

*Mount Independence**Hubbardton Battle Monument**Bennington Battle Monument*

STATE HISTORIC SITES RELATED TO THE REVOLUTIONARY WAR

The Vermont Division for Historic Preservation owns and operates three historic sites related to the American Revolutionary War: Mount Independence, the Hubbardton Battlefield, and the Bennington Battle Monument.

Mount Independence, located in Orwell on Lake Champlain was built directly opposite Fort Ticonderoga, New York, in 1776 as part of the American defenses against British attack from Canada. It contained a stockaded star fort, earthen batteries, a hospital, lookouts, and other buildings. A floating bridge was constructed in the winter of 1776-77 to span the lake and join both forts. On July 6, 1777, Americans at Fort Ticonderoga led by Gen. Arthur St. Clair withdrew across the bridge to Mount Independence and then Rutland via Hubbardton in the face of Gen. John Burgoyne's British invasion force. In November, after Burgoyne's surrender at Saratoga, the British evacuated Mount Independence, burning all that remained.

Today visitors can take a self-guided tour of this historic site Wednesday through Sunday from mid May to mid October.

To the south is the Hubbardton Battlefield, the site of the only battle of the American Revolution fought on Vermont soil. It was here on July 7, 1777, that a rear guard led by Col. Seth Warner staved off British and German forces, allowing the main American army under St. Clair to continue its southward retreat from Fort Ticonderoga. As a result of this action, the American troops were saved to join in the decisive victories over Burgoyne's troops at Bennington in August and at Saratoga in October.

The site, which has exhibits and a diorama of the battle by Vermont artist Paul V. Winters at the Visitors Reception Center, is open from late May to mid October, Wednesday through Sunday.

Following Burgoyne's defeat at Hubbardton, he dispatched a detachment of troops led by Lt. Col. Friedrich Baum to Bennington on August 16, 1777, to capture American military stores at the arsenal there. Gen. John Stark and his army, rather than await the arrival of the British at Bennington, decided to engage them at Baum's encampment about five miles northwest of Bennington near Walloomsac Heights, New York. With the help of Colonel Warner and the Green Mountain Boys the Americans also repelled a British relief force that same day led by Lt. Col. Heinrich von Breymann.

The events of this battle were commemorated by the construction of a 306' 4½" stone monolith, dedicated in 1891, on the site of the American arsenal. An elevator ride to the observation level in the monument, open daily to the public from April 1 to November 1, offers the visitor a panoramic view of the surrounding countryside. At its base is a diorama by Paul Winters, which accurately depicts the second engagement action of the battle.

For more information on any of these sites, contact the Vermont Division for Historic Preservation, State Office Building, Montpelier, Vermont 05602.



IRA

Dominating the small and irregularly shaped town of Ira in the center of Rutland County are two of the most precipitous peaks of the Taconic Range — Herrick and Birdseye mountains. Because the rugged terrain precluded much development, the earliest farms were started in stream valleys in the north and south of town. After 1790, the Rutland to Troy stage route (now VT Route 133) followed Ira Brook through the town, and the dispersed, linear village of Ira began developing along it. In the following decades, a number of new farms and small mills and shops were successfully established in the area. The businesses declined after the railroads bypassed the town in the 1850s, but agricultural activities remain important to this day. The historic architecture of Ira — good examples of simple, vernacular buildings — reflects this modest economic base.

THE TOWN OF IRA was officially organized in 1779 and by 1791 the population had reached 312, climbing to its peak of 519 in 1810. These early settlers cleared farms in the broken Ira Brook valley. Many of their dwellings were Cape Cod types, of which a number of good examples still stand. One of the oldest (23), built c.1790 on a hilly rise near one of the heads of the brook, is distinguished by a massive central chimney.

The only village in sparsely settled Ira grew up in the shadow of the Taconic mountains along the Rutland to Troy stage road. It remains much as it was in the 19th century with its Cape Cod dwellings (including 18, c.1825), Greek Revival style Baptist Church (16, 1852), one room school (17, c.1860) behind the church, and Federal style Town Hall (14, c.1810).

By the early 1800s, the village of Ira began developing along the stage road and Ira Brook. Among the Cape Cod type houses built here was one (13, c.1810) in which the town post office was located for many years. Next door, at the intersection that would become the heart of the village, the Baptists (organized in 1783) erected a simple 2 story brick Federal style building (14, c.1810) to serve as their church and school. Round brick arches over the central door and first floor windows enliven the otherwise plain facade. In 1852, they moved across the road into a new wood frame Greek Revival style church (16) designed by Nathan Winn of nearby Wallopingford. The old brick building then became the Town Hall, a function it still serves today. Previously, town meetings had been held at the tavern (9) established in 1807 by Capt. Daniel Graves to accommodate stage road travelers. Another tavern (25), built c.1815, was updated in the 1840s with the addition of an impressive Greek Revival style entryway, its paneled door framed by delicately paned sidelights and transom, and paneled pilasters enriched with palmettes. A similar but less elaborate doorway is found in a farmhouse (10, c.1845) up the road, possibly



This house (23, c.1790) was one of the first of many Cape Cod types to be built in Ira. Varnum Carpenter lived here in the mid 19th century, operating a sawmill on the brook nearby.



One of several early taverns along the stage road, this handsome house (25, c.1815/c.1845) is distinguished for its elegant carved Federal style lintels above the first floor windows and later Greek Revival style doorway.

built for Capt. E. C. Fish, descendant of an early Ira settler.

Farming and small industries formed the economic mainstay of 19th century Ira. Early settler Joseph Tower not only farmed but also worked a lime kiln on his hillside property, the limestone coming from the base of Herrick Mountain. His handsome late Federal style farmhouse (3) on Tower Hill, one of only two brick buildings in town, has marble lintels (one engraved with the date of construction – 1835) and bricks laid in an unusual decorative stepped pattern at the eaves. Later owners of the farm, A. E. and S. W. Day, produced 2,000 barrels of lime a year, making this one of the most important industries in town.

SHEEP FARMING was the predominant agricultural activity in town from the mid-to-late



Prominent sheep breeder Lyman W. Fish updated his home (12) in the 1870s with Italianate style porches and a double front door. The c.1815 construction date of the house is, however, still evident from its Georgian plan, the delicate dentils marking the cornice line, and a twelve-over-eight-pane window.

19th century, and most remaining farm buildings date from this period. Silas Gidding's c.1850 farmhouse (2a) to the north of the village is a good example of a Greek Revival style Classic Cottage. Lyman W. Fish, a town selectman and representative to the state legislature, was a prominent Rutland County sheep-breeder. Elaborate Italianate style porches added in the 1870s to his large 2 story farmhouse (12, c.1815) reflect his status. The oldest barn on the farm has his initials, "L.W.F.", in the patterned slate roof. Other barns date from the early 1900s, when many farms in Ira, including the one (15) established by his grandfather, Preserved Fish, were converted from sheep breeding to dairying.

Since that time, little growth has taken place in Ira. Although the sawmills and other small enterprises have disappeared, several valley farms, including a few which now breed horses, remain in operation. Today one of the most sparsely populated towns in Rutland County, Ira, with its mountain beauty and stock of historic buildings, still retains much of its 19th century character.

TOWN OF IRA MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listing that follows.)



TOWN OF IRA
Sites Listed in
the State Register
of Historic Places
(For locations
see town map.)

1 House, c.1852
 Architect/builder: Amos Speneer.
 Sidehall plan, 1½ stories.
 Features: bargeboard, sidelights, transom, polychrome slate, kneewall window, entry pilasters, entry pediment.

2 Giddings Farm
 a. House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: sidelights, entry entablature, full entablature, entry pilasters, corner pilasters.
 b. Corn Crib, c.1870
 c. Chicken Coop, c.1910
 d. Carriage Barn, c.1910
 e. Barn, 1915
 Features: belfry.

3 House, 1835



Federal style, Georgian plan, brick.
 Features: sidelights, decorative brickwork, stone lintels, date inscription.
 Related chicken coop.
 Features: eupola.

4 House, c.1860
 Cape Cod.
 Related barn, stable.
 Features: peaked lintelboards.

5 House, 1912
 Jerkinhead roof, 1½ stories.
 Features: porch.

6 House, c.1875
 Vernacular-Italianate style, gable roof, 2 stories.
 Features: Italianate porch, triangular arch window, marble.
 Related carriage barn.

7 House, c.1860
 Georgian plan.
 Features: distinctive door.

8 House, c.1840
 Classic Cottage.
 Features: cornerblocks, transom.

9 Tavern, c.1807
 Georgian plan.
 Features: sidelights.

10 House, c.1845
 Greek Revival style, Georgian plan.
 Features: entry entablature, corner pilasters, full entablature, fretwork, reveals, sidelights, transom, gable fan, kneewall window, distinctive lintelboards.

11 House, c.1820
 Classic Cottage.
 Related shed, barn.

12 Maplewood Farm
 a. House, c.1815/c.1877
 Vernacular-Italianate style, Georgian plan.
 Features: enriched cornice, distinctive lintelboards, Italianate porch, marble.
 b. Corn Crib, c.1910
 c. Sugarhouse, c.1900
 Features: roof monitor.
 d. Barn, c.1925
 Gambrel roof.
 Features: wood silo.
 e. Barn, c.1910
 f. Barn, c.1880
 Features: wood silo, name inscription, polychrome slate.

13 House, c.1810



Cape Cod.
 Features: transom.
 Related carriage barn.
 Features: carriage bays.

14 Church, c.1810
 Federal style, Georgian plan, brick veneer.
 Features: gable fanlight, arched wall panels.

15 Fish Farm
 a. House, c.1865
 Georgian plan.
 Features: polychrome slate, Italianate porch.
 b. Barn, c.1890
 c. Barn, c.1920
 Features: bank of windows.

16 Church, 1852



Architect/builder: Nathan Winn.
 Greek Revival style, gable roof, 1½ stories.
 Features: paneled corner pilasters, ridge tower, entry entablature, paneled entry pilasters, Gable fan, polychrome slate, full entablature, name inscription.

17 School, c.1860
 Gable roof, 1½ stories.
 Features: bank of windows.

18 House, c.1825
 Cape Cod.
 Related barn, barn, shop.

19 (Farm)
 a. House, c.1840
 Vernacular-Greek Revival style, Georgian plan.
 Features: sidelights, entry entablature, Bungalow porch, entry pilasters, distinctive chimney.
 b. Barn, c.1860
 c. Corn Crib, c.1860
 d. Barn, c.1870

20 House, c.1845
 Greek Revival style, Georgian plan.
 Features: paneled corner pilasters, sidelights, distinctive lintelboards, full entablature, Colonial Revival porch.
 Related garage.

21 House, 1842
 Greek Revival style, sidehall plan, 2½ stories.
 Features: cornerblocks, fretwork, sidelights, entry entablature, paneled entry pilasters, Gable fan, paneled corner pilasters, entry fan, full entablature.
 Related barn.

22 House, c.1885
 Georgian plan.
 Features: fieldstone, Queen Anne porch.
 Related garage.

23 House, c.1790
 Cape Cod.
 Features: transom, distinctive chimney.

24 House, c.1860
 Vernacular-Gothic Revival style, Classic Cottage.
 Features: peaked lintelboards, Gothic wall dormer.

25 Inn, c.1815/c.1845



Greek Revival style, Georgian plan.
 Features: paneled corner pilasters, sidelights, transom, entry entablature, paneled entry pilasters, fieldstone, distinctive lintelboards, fretwork, cornerblocks, Greek Revival porch.

Related barn.
 Features: cupola.

26 House, c.1830
 Classic Cottage.

27 Barn, c.1850
 Features: hoist.
 Related house.
 Features: kneewall window.



MENDON

The town of Mendon is situated on the western slope of the Green Mountains in the shadows of Pico and Killington peaks. Isolated until the Rutland to Stockbridge turnpike was constructed in 1805, the town was ideally suited for grazing, and for a time wool growing became the major local occupation. Where the road to Chittenden met the turnpike, the hamlet of Mendon developed as the town center. From 1870 to 1890, lumbering and milling dominated town life. In the 20th century, services for highway travel and ski areas have largely overwhelmed evidence of all previous endeavors. What remains of the historic architecture of Mendon exists primarily along side routes, away from U.S. Route 4.

THE CONDITIONS OF SETTLEMENT prescribed in Thomas Chittenden's 1781 grant for Mendon called upon settlers to cultivate five acres of land and build a house at least eighteen feet square. Lacking an adequate road, the early population eked out a living on remote hillsides until the turnpike was completed. The impact of the 1805 turnpike is reflected in population figures for the town — 39 in 1800, 111 in 1810. A former farmhouse (1) located in the northeast corner of town typifies development along the turnpike. This modest, clapboarded structure of

Although the rugged terrain limited early settlement in Mendon, a small village gradually developed along the road to Sherburne Pass (now U.S. Route 4) at its intersection with a road to neighboring Chittenden. Reminders of this history include (left to right): a c.1820 structure (7) that housed a general store, the 1860 Union Meeting House (8), and a c.1850 house (9).

c.1820 is reported to be one of the oldest houses remaining in Mendon.

The majority of historic buildings in town date from the second quarter of the 19th century when sheep raising was the major preoccupation of Vermont farmers. Between 1820 and 1860, many farms (2, 3, 4, 5, 6, 12, 13, 14, 15, 16, 17) developed along the western edge of Mendon. Among the finest of the resulting structures is a farmhouse (5) built about 1845 on the road to Chittenden for the Pike family. In addition to its Greek Revival style door surround and paneled corner pilasters, this house exhibits an unusual construction technique — 1" × 4" boards were stacked to form the walls with butt-end joints at the corners.

As the farming community grew, a modest town center evolved. In 1841 a post office for the town was established and housed, along with a general store, in a structure (7, c.1820) still standing along U.S. Route 4. West of this building is the Mendon church (8), originally the Methodist Union Evangelical Meeting House. Constructed by contractor Ira Ormsby in 1860 at a cost of about one thousand dollars, this plain vernacular structure was erected with



This house (2), located in the northwest corner of Mendon, was one of a number of farmhouses built in the western portion of town in the years before 1860. Dating from c. 1830, it is a good example of an early Classic Cottage. Noteworthy details include the kneewall windows, marble block foundation, and a central doorway with sidelights and a simple Federal style entablature.

funds raised by a women's group. Among the active fundraisers was the wife of Edward Ripley, who lived in a remodeled turnpike tavern (since demolished) across the road. Ripley later became a famous Civil War general.

Mendon, like many other Green Mountain towns, developed an extensive lumbering industry in the second half of the 19th century. By 1884 four major milling complexes were operating, with one producing more than 13,000 feet of lumber per day. By 1900, however, depletion of easily accessible timber and isolation from shipping routes led to some decline in the local lumber industry. Population figures show a large drop, from 570 in 1890 to 392 in 1900.

AGRICULTURE CONTINUED to be important in the town well into the 20th century. In 1908 local farmers organized their own chapter of the Vermont Grange, the Deermont Grange. After gathering in local barns and elsewhere for several years, the membership erected a meeting hall (18, c.1915), which remains in use for many community-wide events.

Many tourists traveled through Mendon in the late 19th and early 20th centuries to take the tortuous Killington Notch wagon road to a hotel that was located near the summit of Killington Peak. A number of farm families along the route earned extra income by offering travelers a place to stay. As the automobile became popular after 1910 this primitive road fell into disuse by



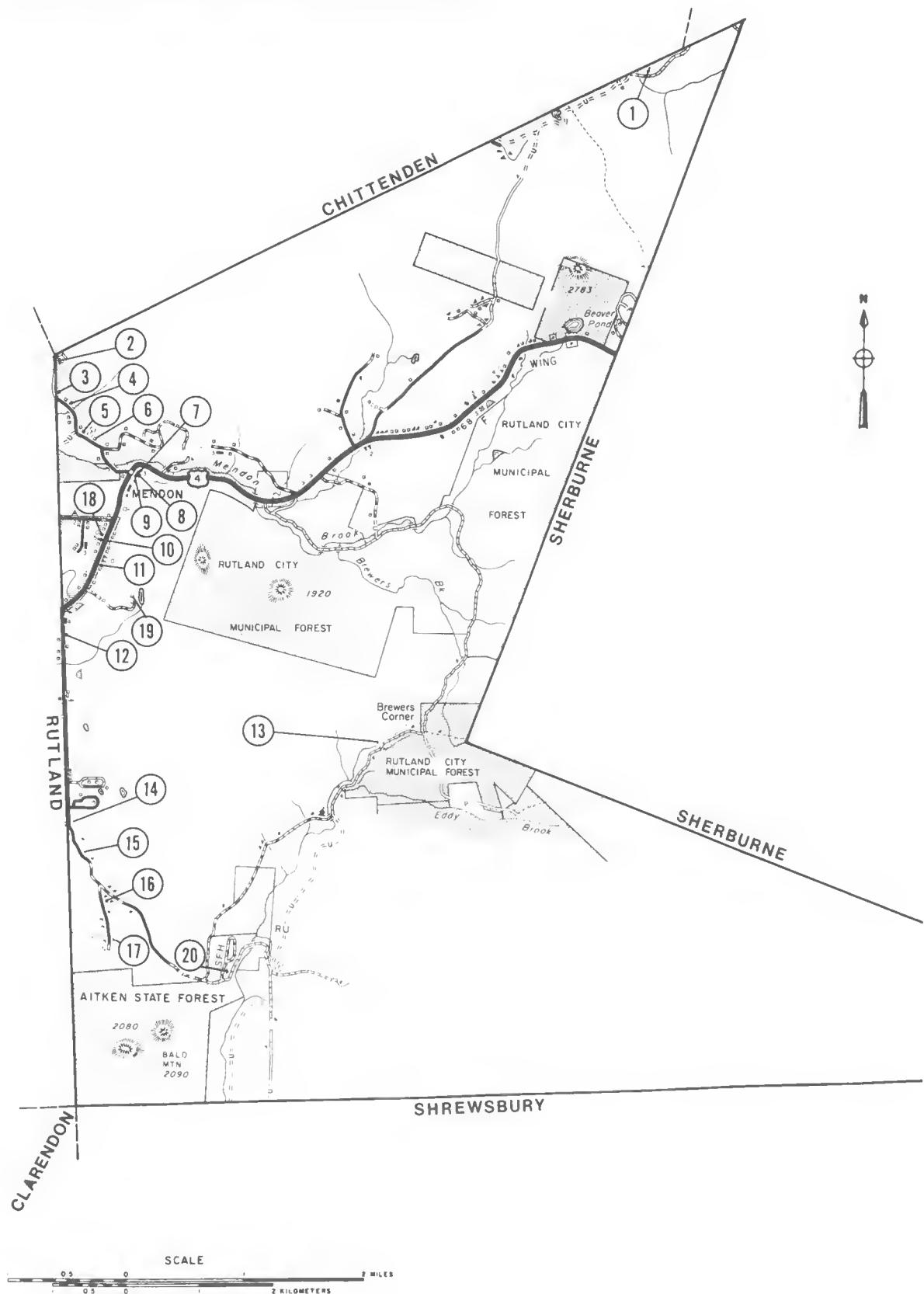
Constructed c. 1845, this house (5) is a typical Classic Cottage in form, but it is unusual in that the walls are built of stacked planks of wood. The central door is framed by a Greek Revival style surround with a transom, full-length sidelights, and paneled pilasters which match those on the corners of the house.

tourists. It was used however by trucks, which made possible the harvesting of previously inaccessible forests for timber. Portable sawmills operated throughout the 1920s and 1930s along the North Branch of the Cold River and Brewer's and Eddy brooks, and nearby farmers boarded laborers who filled the rooms formerly taken by tourists.

With the establishment and paving of U.S. Route 4 in the 1930s and the growth of nearby Killington and related ski areas since, commercial highway development has come to dominate Mendon. The late 20th century buildings associated with this commerce differ markedly from the farm community structures of the 19th century and high speed travel along U.S. Route 4 almost makes Mendon a "missed" town. A short trip off the highway, however, reveals the charm of Mendon—small, hillside farmhouses scattered in a beautiful setting.

TOWN OF MENDON MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listing that follows.)



TOWN OF MENDON

**Sites Listed
in the State Register
of Historic Places
(For locations
see town map.)**

1 House, c.1820
Classic Cottage.

2 House, c.1830
Classic Cottage.
Features: sidelights, kneewall
windows.

3 House, c.1845



Greek Revival style, sidehall
plan, 2½ stories.
Features: entry pilasters, entry
entablature, kneewall window.
Related barn.

4 House, c.1845



Vernacular-Greek Revival
style, Classic Cottage.
Features: sidelights.

5 House, c.1845
Greek Revival style, Georgian
plan.
Features: paneled entry
pilasters, transom, kneewall
window, paneled corner
pilasters, entry entablature.
Related garage.

6 House, c.1820/c.1850
Cape Cod.
Related barn.

7 Store, c.1820
Gable roof, 1½ stories.
Features: kneewall windows.

8 Church, 1860
Gable roof, 2½ stories.
Features: belfry, distinctive
door.

9 House, c.1850
Gable roof, 2½ stories.
Features: bay window, side-
lights, porch.

10 House, c.1855
Gable roof, 2½ stories.
Features: round arch window,
hood moldings, bay window.

11 House, c.1910
Vernacular-Colonial Revival
style, gable roof, 2½ stories.
Features: Palladian window,
sidelights.

12 House, c.1840



Greek Revival style, Classic
Cottage.
Features: entry pilasters, entry
entablature, sidelights.

13 House, c.1850
Classic Cottage.

14 House, c.1855
Gable roof, 2½ stories.

15 House, c.1860
Greek Revival style, sidehall
plan, 1½ stories.
Features: entry pilasters, entry
entablature, sidelights, full en-
tablature, corner pilasters.

16 House, c.1840
Greek Revival style, Classic
Cottage.
Features: entry entablature,
kneewall window.

17 House, c.1860
Gable roof, 2 stories.
Related barn.

18 Grange Hall, c.1915
Wood shingle, jerkinhead roof,
2½ stories.
Features: historic sign,
beltcourse.

19 House, c.1930
Stone, gable roof, 2 stories.
Features: corner tower, round
arch windows, cobblestone.

20 Barracks, c.1935
Gable roof, 1 story.
Features: rusticwork.
Related camp structure, camp
structure, camp structure.



MIDDLETON SPRINGS

This large farm, owned for many years by the Copeland family, marks the eastern edge of Middletown Springs village. The Cape Cod type farmhouse (A16, c.1800) was remodeled in the Greek Revival style in the 1840s. Henry Copeland, who became a successful New York City banker, added the immense and stylish barn with two cupolas around 1910.

In 1784 the Vermont legislature granted the petition of residents in the adjoining four corners of Poultney, Ira, Tinmouth, and Wells to form a new town, Middletown. This area, the upper valley of the Poultney River and its tributaries, was encircled by rough terrain that made travel for local farmers to surrounding towns difficult. During the next decade a milling hamlet developed on the river at Burnham's Hollow. Further upstream was the village of Middletown, which became the town center. A remote farming community in the first half of the 19th century, the village grew rapidly after the founding in 1857 of a horse-powered machinery manufactory there. Rediscovery in 1868 of local mineral springs led to the building of a resort hotel in the village and inspired a change in the name of the town and the village to Middletown Springs in 1885. As the village prospered between 1860 and 1900, the farmers in town tended dairy cattle and raised animal stock. Today early 19th century farmhouses dot the stream valleys and a variety of pre-1850 homes and grand Italianate style structures remain in the village as reminders of the growth and wealth of Middletown Springs.

IN THE 1780s Middletown became well-populated as settlers moved up the Poultney

River valley; 699 residents were recorded in the 1791 census. Recognizing the need of this growing community for milling services, John Burnham moved in 1791 from a farm (site of 21) on South Brook to an area with good waterpower on the Poultney River. Soon his mills there were producing lumber, flour, and linseed oil, while he resided in one of the first frame houses (2a, rear ell, c.1791, additions c.1800 and c.1850) in town. Slightly later homes, such as one (26, c.1795) built for Benjamin Coy and one (1a, c.1800) on the road to Poultney, were yet larger and more substantial.

Burnham had a reputation as a radical Republican and freethinker in the mold of Ethan Allen, and Middletown generally was considered a nest of infidels by visiting clergy prior to 1800. Local Baptists and Congregationalists joined forces in 1796 to build a church (A11) in 1796 on the village green (moved and remodeled in 1860), while an excommunicated Congregationalist, Nathaniel Wood, formed his own society with almost as many members as both traditional groups combined. In 1799 Wood became involved with a known counterfeiter named Winchell, and soon members of Wood's



This 2 story house (26), one of the oldest still standing in town, was built in the 1790s for Benjamin Coy. A fluted molding with center and corner blocks surrounds the door and sidelights. A nearby brook and mountain take their names from the Coy family, who later raised sheep on their hillside farms.

congregation, guided by divining rods, were digging up the woods in search of "holy treasure" (presumably to be created by Winchell). Wood's "church" disbanded when a prophesied earthquake failed to occur, fortunately leaving one of the group's meeting places, the home of Ephraim Wood (23a, c.1795), still standing. However, crockery placed on the floor in Jacob Wood's house (A15, c.1795) in anticipation of the quake was smashed by a village hatter who thought "the earthquake hadn't ought to go for nothing." Local clergy were much relieved in 1801 when the Wood family moved to New York State and many of the "infidels" were claimed in a religious revival, considered the beginning of the Second Great Awakening in Vermont.

Middletown reached its population peak of 1,207 in 1810, but the devastating Great Flood of 1811 soon initiated a period of gradual population decline. The flood washed away two homes in the village and all but one mill in the town. After the flood, an epidemic of spotted fever held sway for two years, filling the village cemetery (A54). After the death and burial in 1813 of both his uncle and his father, "General" Jonas Clark, Jr., donated more land for the cemetery. Jonas and his brother Enos, trained as masons, then built a magnificent, brick Federal style home (A74, 1814) nearby. With its twin end-chimneys and marble-capped parapet walls, the Georgian plan house stands on a slight rise overlooking both the cemetery and the village green. Jonas



Standing side by side on West Street are two of the most elaborate houses built in the village by the mid 1800s. The Federal style home (A74, 1814) of Jonas Clark, Jr., a mason and later lawyer and States Attorney in Rutland County, is the only brick building in town, and is distinguished by parapet end walls and marble trim. William Norton's house (A73, c. 1840) with handsome, flushboard-sided walls is an outstanding example of the Greek Revival style.

subsequently became States Attorney in Rutland, serving for sixteen years, and was a leading citizen of the town.

Although sheep farming was not as popular in Middletown as it was elsewhere in the county during the second quarter of the 19th century, sheep did outnumber residents 6,636 to 1,057 in 1840. Farms also produced significant amounts of potatoes, oats, and corn. During this period new houses were built and older ones remodeled in the Greek Revival style. Typical stylistic elements such as paneled pilasters and a full entablature frame both the mass and entry of one c.1845 farmhouse (28), while peaked lintelboards highlight the windows and entry of another, slightly later farmhouse (8, c.1850). In the village a more stately example of this style can be seen in the house (A73) built c.1840 for William F. Norton with gable pediments, bold pilasters and entablature, an entry portico, and matching yard fence.

ALBERT W. GRAY, a successful millwright living in Middletown village, patented his first horsepower (treadmill) machine as early as 1844, but it was not until 1857 that he began to manufacture the machines, which were used to mechanize farm chores such as threshing and



This fanciful springhouse (13a), located in a wooded park near the site of the 1871 Montvert Hotel, stands over the mineral springs that made Middletown a popular late 19th century resort. The marble slab surrounding the springs dates from the 1880s, while the springhouse itself is a reconstruction built in 1971 by the Middletown Springs Historical Society.

churning butter. Located on the west side of South Street just north of the Poultney River, A. W. Gray & Sons (later A. W. Gray's Sons) soon became the major employer in the village and remained so until after 1900. Workers at the plant lived in homes they already owned, like the Classic Cottage (A80, c.1850) of seasonally employed carpenter and wagon maker Charles McClure, or in one of the modest, 1½ story sidehall plan homes (A40, A42, A42a, A43) built c.1870 at the south end of the village. Gray himself lived across the river from his business in a modest house (A45) that he built in 1852 and enlarged and remodeled in the Italianate style about 1875.

In surveying the damage to his manufactory and mills after a spring flood in 1868, Gray rediscovered some mineral springs that had been buried in the 1811 flood. Gray and his sons, Leonidas and Albert Y., then became active in promoting the springs and bottling the spring water for sale. In 1869 the sons became major stockholders in the Montvert Hotel Company, formed for the purpose of constructing a large resort hotel. Completed in 1871 at a cost of \$100,000, the 3½ story hotel dominated the village from a hill near the springs east of the Gray manufactory. Among its many support buildings was a livery stable (13e, 1871) with a decorated ventilator, a smaller and less ornate version of the belvedere that provided patrons with a view from the top of the hotel.

Montvert Avenue was laid out from South Street east to serve the hotel, and in 1872 A. Y. Gray had an imposing house (A35) built on South Street facing the avenue. With paired eave brackets, corbelled chimneys, decorative window surrounds, an entry transom with A. Y.'s initials in etched glass, and other elaborate details, this house introduced the ostentatious Italianate style to the vocabulary of domestic building in the village. Not long afterward A. W. Gray remodeled his home (A45)



One of several high style Italianate houses in the village, this home (A12, c.1880) overlooking the green was owned by Moses E. Vail, a retired dealer in dry goods and "all kinds of country produce." Although it has been altered by the addition of modern siding, it retains elaborate porches, brackets and an enriched cornice under the eaves, and crowning the rooftop a filigree metal cresting.

with similar decorative trim, and Leonidas Gray had his stylish house (A46) built next to his father's. A boxy, hip-roofed structure with Italianate style details yet more exuberant, including an ornate belvedere and an elaborate full-front porch, Leonidas's home purportedly became the model for two other fashionable homes in the village. A house (A12) built c.1880 on the green for village merchant Moses E. Vail and one (A78) built c.1885 for native-born summer resident Henry Copeland do share the general massing, hip roof, full-front porch, and cornice brackets of Leonidas's home.

As the resort grew in popularity, wealthy individuals from as far away as Washington, D. C., traveled to the Montvert, lured by advertisements claiming that the healing waters of the Middletown springs would relieve everything from liver and kidney ailments to hay fever, chills, dyspepsia, and rheumatism. Perhaps due to the health-conscious seasonal population, several doctors moved to the village, three of whom built Italianate style houses (A8, c.1880; A33, c.1885; A55, c.1875). Dr. Strobel's home (A8), decorated with an enriched eavesline cornice and Eastlake ornament not unlike elements on the Vail (A12) and Copeland (A78) homes, included an office that patients could enter through an Italianate style side door. In 1885, to recognize and promote the fame of the health resort, the town and village were renamed Middletown Springs.

While the village flourished with the Montvert Hotel and the Gray horse-powered machine manufactory, the farmers in town largely devoted themselves to dairying. The need to locally process the milk produced led to small-scale operations such as a cheese factory in a farmhouse ell (added to 8) and the creamery in the rear of Marshall Brown's house (22, 1878), a vernacular version of the Italianate style hip-



About 1890 John Emery Buxton established this creamery (15e) as part of a large modern dairy operation on land his father settled in 1815. A handsome barn (15d) to the rear dates from the same period. Buxton also bred horses and had an apple orchard that in 1927 was the largest in Vermont with over 18,000 trees. The creamery has recently been converted to residential use.

roofed homes in the village. John Emery Buxton had perhaps the largest dairy operation (15, c.1890) with a sunburst and shingle decorated bank barn and a separate creamery building that likely processed milk from many farms nearby. Further to the west, in Burnham's Hollow, Augustus Barker had an imposing horse barn (4) erected in 1885 where he and later the Buxton family bred horses.

AT THE TURN OF THE CENTURY business at the Montvert resort declined as mineral springs resorts generally were replaced in public favor by purely recreational resorts and private summer homes. A bowling alley (13b, c.1895) built for the Montvert failed to stem its decline. In 1906 the hotel was auctioned, dismantled, and its lumber reused in other structures. Some of the lumber was likely used in the Colonial Revival style summer home (A34) built in 1906 near the site of the hotel for Brainard Avery, A. Y. Gray's son-in-law. The bowling alley (13b) was sectioned and made over into a Bungalow home for Avery's father.

Although after 1890 Middletown Springs began another prolonged decline in population, in part due to the decline of the resort, a stable community remained. The Middletown Springs Elementary School (12), built in 1904 in the Neo-Classical Revival style, demonstrates the civic pride and concern for education that carried residents into the 20th century. Summer residents like Brainard Avery and Henry Copeland also contributed to village life; Copeland had an enormous dairy barn (A16a) built about 1910 on his family homestead. Despite some attempts to compete in the new



In 1906 Brainard Avery, a New York City lawyer, commissioned the architectural firm of Murphy and Dana to construct this gambrel-roofed, Colonial Revival style summer house (A34) next to the home of his father-in-law, A. Y. Gray. That same year, when the Montvert Hotel was being dismantled, he used sections of the c. 1895 bowling alley to build an attractive bungalow (13b) for his father, W. H. H. Avery, a Baptist minister.

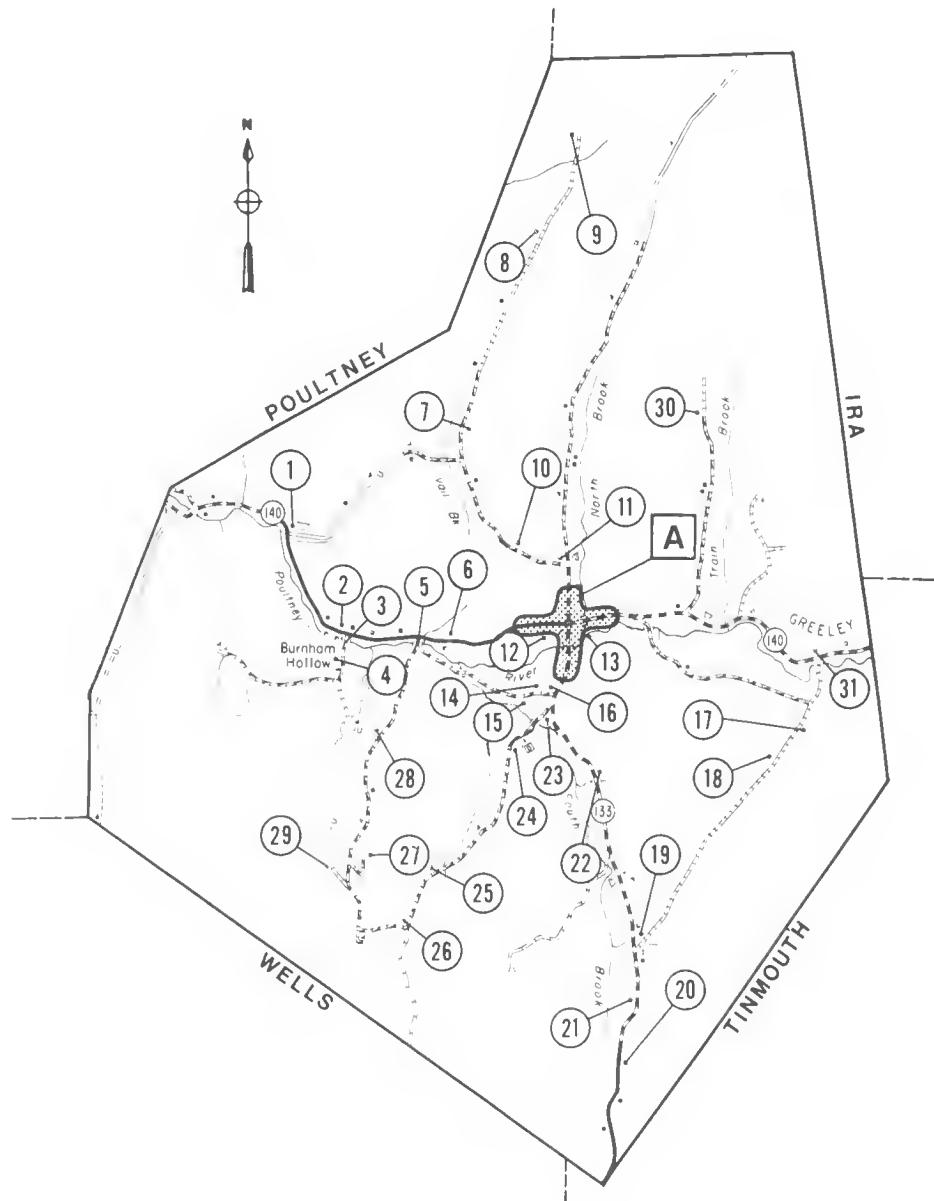
world of gasoline-powered farm machines, A. W. Gray's Sons closed its doors in 1917. In 1940 it was replaced by the pressed concrete block Rutland County Creamery (A49), an indication that despite reverses in the resort trade and industry, the farms in town remained productive.

Floods and fire have claimed many of the commercial and industrial landmarks of Middletown Springs, but untouched by the railroad and major automobile traffic, the town retains a wealth of historic residences. The active Middletown Springs Historical Society has reconstructed a 19th century springhouse at the site of the mineral springs and maintains other sites in the village. The village, a historic district listed in the State Register of Historic Places, is listed almost in its entirety in the National Register of Historic Places. This peaceful crossroads, with its green faced by the Federal style Clark House, the remodeled church of 1796, and the Italianate mansion of Moses Vail, richly deserves this distinction. No less notable are the early Cape Cod type and Federal style farmhouses scattered along the tributaries of the Poultney River. An unspoiled hill town set amongst the rugged Taconic Range, Middletown Springs continues to move in a rhythm of life in harmony with its historic past.

TOWN OF MIDDLETOWN SPRINGS MAP

Sites Listed in the State Register of Historic Places
 (Numbers correspond to Register listings that follow.)

For A see historic district map.)



SCALE
 0 5 10 15 20 25 30
 0 8 16 24 32 40 48
 2 MILES
 2 KILOMETERS

**TOWN OF
MIDDLETOWN
SPRINGS**
**Sites listed in
the State Register
of Historic Places**
**(For locations
see town and
historic district
maps.)**

1 (Farm)

- a. House, c.1800
Federal style, Georgian plan.
Features: sidelights.
- b. Milkhouse, 1955
- c. Barn, c.1920
- d. Chicken Coop, c.1920
- e. Shop, c.1920
- f. Sugarhouse, c.1940

2 (Farm)

- a. House, c.1800/c.1850
Vernacular-Greek Revival style,
sidehall plan, 2½ stories.
Features: sidelights, paneled entry
pilasters, entry entablature, re-
veals, gable fan.
- b. Barn, c.1870
- c. Garage, c.1910
- d. Barn, c.1900
- e. Chicken Coop, c.1890

3 Bridge, 1906

Pony truss.
Features: Warren truss.

4 House, 1850

Vernacular-Greek Revival
style, Georgian plan.
Features: sidelights, Gothic
Revival porch.
Related barn.

5 Bridge, 1906

Pony truss.
Features: Warren truss.

6 (Farm)

- a. House, c.1880
Vernacular-Italianate style, hip
roof, 2½ stories.
Features: triangular arch window,
Italianate porch, full entablature
- b. Shed, c.1875
- c. Barn, c.1890
- d. Barn, c.1961
- e. Silo, c.1920

7 House, c.1850

Greek Revival style, Classic
Cottage.
Features: paneled corner
pilasters, sidelights.

8 House, c.1850

Vernacular-Greek Revival
style, Classic Cottage.
Features: peaked lintelboards,
sidelights, kneewall window,
entry pilasters, paneled entry
pilasters.
Related barn

9 House, c.1795

Cape Cod.
Features: transom, kneewall
window.
Related barn.

10 House, c.1840/c.1900

Gable roof, 1½ stories.
Features: Colonial Revival
porch.

11 House, c.1850
Vernacular-Greek Revival
style, Classic Cottage.
Features: kneewall window,
sidelights.

12 School, 1904

Neo-Classical Revival style,
hip roof, 2 stories.
Features: full entablature,
quoins, belfry, clock, entry
fanlight, wall pilasters, en-
riched cornice, date inscrip-
tion, round window, keystones.

13 Montvert Resort

- a. Springhouse, 1971
Neo-Queen Anne style.
Features: marble.
- b. House, 1906
Bungalow style, wood shingle, hip
roof, 1 story.
Features: rafter tails, distinctive
dormer, sidelights, transom, dis-
tinctive chimney, bay window.
- c. Stable, 1871
Features: cupola.

14 House, c.1890

Vernacular-Italianate-Queen
Anne style, 2 stories.
Features: iron cresting, en-
riched frieze, distinctive chim-
ney, Queen Anne window,
cornice brackets, Queen Anne
porch.

15 (Farm)

- a. Barn, c.1910
 - b. Silo, c.1920
 - c. Barn, c.1880
 - d. Barn, c.1890
- Features: applied woodwork

e. Creamery, c.1890

Gable roof, 2 stories.

16 House, c.1920

Bungalow style, wood shingle,
gable roof, 1 story.
Features: rafter tails, cobble-
stone, distinctive chimney,
porch.
Related garage.

17 House, c.1800

Cape Cod.

18 House, c.1800

Cape Cod.

Features: sidelights

19 House, c.1810
Georgian plan.

20 House, c.1810
Vernacular-Greek Revival
style, gable roof, 2½ stories.
Features: sidelights, entry en-
tablature, paneled entry
pilasters.
Related barn.

21 (Farm)

- a. House, c.1810
Vernacular-Federal style, gable
roof, 2½ stories.
Features: sidelights, transom.
- b. Barn, c.1870
- c. Barn, c.1880



- d. Barn, c.1890
- e. Barn, c.1880
- f. Barn, c.1880

22 House, 1878

Vernacular-Italianate style,
hip roof, 2 stories.
Features: shinglework, door
hood.
Related barn, bank barn,
chicken coop.

23 (Farm)

- a. House, c.1795
Cape Cod.
 - b. Chicken Coop, c.1885
 - c. Barn, c.1870
- Features: cupola.

24 House, c.1820/c.1845

Vernacular-Greek Revival
style, sidehall plan, 2½ stories.
Features: sidelights, entry
pilasters, entry entablature,
gable window.

25 House, c.1830

Federal style, gable roof,
1½ stories.
Features: sidelights, entry fan,
entry pilasters, Palladian
window.

26 House, c.1795

Federal style, Georgian plan.
Features: sidelights, bay win-
dow, entry pilasters, entry en-
tablature.

27 (Farm)

- a. House, c.1815
Cape Cod.
- b. Barn, c.1885



c. Barn, c.1880

d. Shed, c.1972

e. Shed, c.1900

f. Sugarhouse, c.1975

g. Barn, c.1965

28 House, c.1845

Greek Revival style, Classic
Cottage.
Features: sidelights, entry en-
tablature, paneled corner
pilasters, paneled entry
pilasters, full entablature,
reveals.
Related barn.

29 (Farm)

- a. House, c.1840
Greek Revival style, gable roof,
1½ stories.
Features: kneewall window, side-
lights, entry entablature.
- b. Barn, c.1890
- c. Barn, c.1920
- d. Barn, c.1885
- e. Barn, c.1880

30 House, c.1830

Georgian plan.
Features: sidelights, porch

31 House, c.1845

Georgian plan
Features: door hood, side-
lights.

MIDDLETOWN SPRINGS HISTORIC DISTRICT

Listed in part in the National Register of Historic Places

The crossroads village of Middletown Springs, a popular mineral springs resort in the late 1800s, is located on a gentle slope near the center of town. Lining its tree-shaded streets and historic green is a rich collection of buildings dating from the late 1700s to the early 1900s.



East Street (A13, c.1890; A14, c.1890)



Middletown Springs



Congregational Church (A11, 1796/1860)



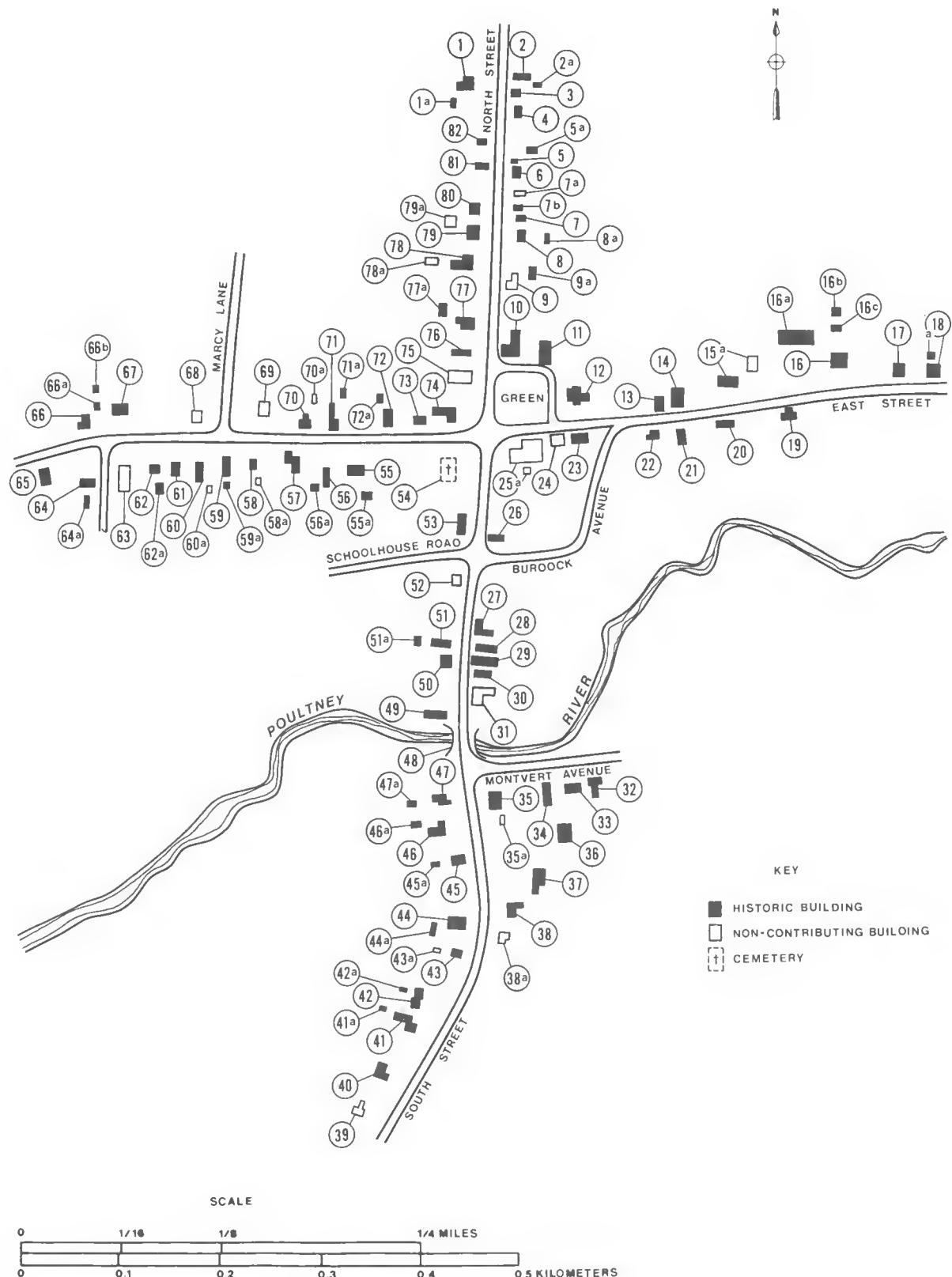
Henry Copeland House (A78, c.1885)



Jonas Clark, Jr., House (A74, 1814)

A MIDDLETOWN SPRINGS VILLAGE HISTORIC DISTRICT MAP

Listed in part in the National Register of Historic Places
 (Numbers correspond to Register listing that follows.)



**MIDDLETOWN
SPRINGS VILLAGE
HISTORIC DISTRICT**
*Listed in part in
the National Register
of Historic Places*

A1 House, c.1840
Greek Revival style, Three-quarter Classic Cottage.
Features: full entablature, paneled corner pilasters, porch, sidelights, paneled entry pilasters.

A1a Barn, c.1845

A2 House, 1850
Classic Cottage.
Features: peaked entry lintel.

A2a Barn, c.1880

A3 House, c.1910
Gable roof, 1½ stories.
Features: Queen Anne porch.

A4 House, c.1830
Classic Cottage.
Features: sidelights.

A5 House, c.1895



Gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, cornice brackets.

A5a Carriage Barn, c.1895

A6 House, c.1830
Classic Cottage.

A7 Parsonage, c.1865
Gable roof, 2½ stories.

A7a Shed, c.1970
Non-contributing due to age.

A7b Carriage Barn, c.1900

A8 House, c.1880
Vernacular-Italianate style, hip roof, 2½ stories.
Features: enriched frieze, enriched entry entablature, distinctive door, entry pilasters, triangular arch window.

A8a Carriage Barn, c.1880

A9 Mobile Home, 1982
Non-contributing due to age.

A9a Barn, c.1895

A10 Store, c.1805/c.1865
Gable roof, 2½ stories.
Features: Colonial Revival porch.

A11 Church, 1796/1860
Greek Revival style, gable roof, 2 stories.
Features: peaked lintelboards, full entablature, paneled wall pilasters, flushboard siding, ridge tower, belfry, spire, paneled corner pilasters.

A12 House, c.1880
Italianate style, hip roof, 2 stories.
Features: iron cresting, cornice brackets, enriched frieze, enriched cornice, round window, Italianate porch, hood moldings.

A13 Store, c.1890
Gable roof, 2½ stories.
Features: shinglework, Queen Anne porch.

A14 House, c.1890
Vernacular-Italianate style, 2 stories.
Features: cornice brackets, enriched frieze, Queen Anne porch.

A15 House, c.1795
Gable roof, 1 story.

A15a Mobile Home, c.1980
Non-contributing due to age.

A16 House, c.1800/c.1840
Greek Revival style, Cape Cod.
Features: corner pilasters, sidelights, paneled entry pilasters, entry entablature, Italianate porch.

A16a Barn, c.1910
Features: cupola, distinctive door.

A16b Barn, c.1865
Features: cupola, transom.

A16c Barn, c.1880
Features: cupola.

A17 House, c.1850
Classic Cottage.
Features: Italianate porch.

A18 House, c.1860
Gable roof, 1½ stories.
Features: peaked lintelboards.

A18a Carriage Barn, 1900

A19 House, c.1870
Gable roof, 2½ stories.
Features: round arch window, door hood.

A20 House, c.1810
Sidehall plan, 1½ stories.

A21 House, c.1850
Gable roof, 1½ stories.
Features: kneewall window.

A22 House, c.1835
Classic Cottage.

A23 House, c.1860
Greek Revival style, gable roof, 1½ stories.
Features: sidelights, entry pilasters, peaked lintelboards.

A24 Store, c.1935
Non-contributing due to alterations.

A25 Gas Station, c.1955
Non-contributing due to age.

A25a Garage, c.1920
Non-contributing due to alterations.

A26 House, c.1840
Classic Cottage.

A27 House, c.1785/c.1840
Cape Cod.
Features: sidelights.

A28 House, c.1820
Cape Cod.
Features: door hood.

A29 House, c.1810
Gable roof, 1½ stories.

A30 House, c.1870
Gable roof, 1½ stories.
Features: peaked lintelboards.

A30a Garage, c.1920

A31 Carriage Barn, c.1870
Non-contributing due to alterations.

A32 House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch.

A33 House, c.1885
Gable roof, 2 stories.
Features: Italianate porch.

A34 House, 1906
Architect/builder: Murphy and Dana.
Colonial Revival style, wood shingle, gambrel roof, 1½ stories.

Features: eyebrow dormer, recessed Colonial Revival porch, bay window.

A35 House, 1872



Italianate style, sidehall plan, 2 stories.

Features: bay window, cornice brackets, round arch window, hood moldings, Italianate porch, distinctive chimney, hood moldings, Italianate porch, roof finials, triangular arch window, parapet, belvedere, round arch window, enriched cornice, bay window.

A35a Garage, c.1970
Non-contributing due to age.

A36 Carriage Barn, 1872
Features: cupola, round window, roof finials, cornice brackets, hood moldings, Colonial Revival porch.

A37 House, c.1840/c.1920
Gable roof, 1 story.

A38 House, c.1870
Gable roof, 2 stories.

A38a Shop, c.1967
Non-contributing due to age.

A39 House, c.1978
Non-contributing due to age.

A40 House, c.1870
Sidehall plan, 1½ stories.

A41 House, c.1875
Sidehall plan, 2 stories.
Features: Italianate porch.

A41a Carriage Barn, 1890

A42 House, c.1870
Sidehall plan, 1½ stories.
Features: Colonial Revival porch.

A42a House, c.1870
Sidehall plan, 1½ stories.

A43 House, c.1870
Sidehall plan, 1½ stories.
Features: Queen Anne porch.

A43a Carriage Barn, c.1875

A44 House, c.1890
Vernacular-Italianate style, gable roof, 2 stories.
Features: cornice brackets, hood moldings, Italianate porch.

A44a Carriage Barn, 1910

A45 House, 1852/c.1875
Vernacular-Italianate style, gable roof, 2 stories.
Features: cornice brackets, round arch window, bay window, hood moldings, Italianate porch, Colonial Revival porch.

A45a Carriage Barn, c.1885

A46 House, c.1874



Italianate style, hip roof, 2 stories.

Features: distinctive dormer, cornice brackets, distinctive chimney, hood moldings, Italianate porch, roof finials, triangular arch window, parapet, belvedere, round arch window, enriched cornice, bay window.

A46a Carriage Barn, c.1874
Features: carriage bays, cor-nice brackets.

A47 House, c.1800/c.1920
I-house.
Features: round winduw, bay window, Colonial Revival porch.

A47a Garage, c.1920

A48 Bridge, 1915
Concrete.

A49 Creamery, 1940
Architect/builder: A. Russo Builders.
Concrete, 1 story.
Features: parapet, pressed stone.

A50 House, c.1811
Cape Cod.
Features: entry entablature.

A51 Parsonage, c.1840
Vernacular-Greek Revival style, sidehall plan, 2 stories.
Features: entry pilasters, entry entablature, Queen Anne porch.

A51a Carriage Barn, c.1900

A52 Telephone Station,
c.1970
Non-contributing due to age.

A53 House, c.1820
Non-contributing due to alterations.

A54 Cemetery, 1787



Features: cast-iron, memorials, historic fence.

A55 House, c.1875
Vernacular-Italianate style, gable roof, 2½ stories.
Features: round arch window, Italianate porch.

A55a Carriage Barn, c.1900

A56 House, c.1875
Sidehall plan, 2½ stories.
Features: Italianate porch.

A56a Carriage Barn, c.1910

A57 House, c.1840
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, paneled corner pilasters, sidelights, paneled entry pilasters, entry entablature.

A58 House, c.1875
Gable roof, 1½ stories.

A58a Garage, c.1970
Non-contributing due to age.

A59 House, c.1850/c.1920
Sidehall plan, wood shingle, 1½ stories.
Features: peaked lintelboards, peaked entry lintel, Colonial Revival porch.

A59a Garage, c.1920
Wood shingle, hip roof.

A60 House, c.1875
Sidehall plan, 1½ stories.
Features: peaked lintelboards, peaked entry lintel.

A60a Garage, c.1965
Non-contributing due to age.

A61 Church, 1899
Vernacular-High Victorian Gothic style, wood shingle, gable roof, 1 story.
Features: porch, stained glass, belfry, date inscription.

A62 House, c.1875
Gable runfl, 2 stories.

A62a Barn, c.1910

A63 Church, 1968
Non-contributing due to age.

A64 House, c.1840
Classic Cottage.

A64a Barn, c.1865

A65 House, c.1860



Classic Cottage.

Features: Gothic wall durmer, peaked lintelboards, sidelights.

A66 House, c.1840
Greek Revival style, Classic Cottage.

Features: full entablature, paneled corner pilasters, sidelights, paneled entry pilasters, Greek Revival porch.

A66a Barn, c.1935

A66b Chicken Coop, c.1935

A67 House, c.1865
Gable roof, 1½ stories.

A68 Mobile Home, c.1970
Non-contributing due to age.

A69 House, 1966
Non-contributing due to age.

A70 Parsonage, c.1820
Cape Cod.
Features: sidelights.

A70a Garage, c.1958
Non-contributing due to age.

A71 House, c.1865
Sidehall plan, 2½ stories.
Features: gable winduw, peaked lintelboards, hood moldings.

A71a Barn, c.1890

A72 Store, c.1895
Gable roof, 2 stories.
Features: Queen Anne porch.

A72a Barn, c.1890

A73 House, c.1840



Greek Revival style, Georgian plan, flushboard.
Features: full entablature, paneled corner pilasters, transom, sidelights, Greek Revival porch, distinctive door, historic fence.

A74 House, 1814
Federal style, Georgian plan, brick.
Features: distinctive chimney, splayed lintels, gable fanlight, stepped parapet, porch, decorative brickwork, date inscription, keystones, marble.

A75 Church, 1806/c.1950
Non-contributing due to alterations.

A76 House, c.1875
Italianate style, sidehall plan, 2 stories.

Features: bay window, cornice brackets, door hood, round window, Italianate porch, hood moldings.

A76a Carriage Barn, c.1880
Features: cupola.

A77 House, c.1895
Vernacular-Italianate-Colonial Revival style, 2 stories.

Features: cornice brackets, enriched frieze, Queen Anne porch.

A77a Carriage Barn, c.1885

A78 House, c.1885



Italianate-Colonial Revival style, hip roof, 2½ stories.
Features: belvedere, cornice brackets, enriched frieze, full entablature, distinctive chimney, hood moldings, porch, round arch window, segmental arch window, etched glass window.

A78a Garage, c.1970
Non-contributing due to age.

A79 House, c.1855
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: paneled entry pilasters, entry entablature, sidelights.

A79a Garage, c.1965
Non-contributing due to age.

A80 House, c.1850
Classic Cottage.
Features: sidelights, paneled entry pilasters, entry entablature, Gothic wall dormer.

A81 House, c.1910
Gable roof, 2 stories.
Features: cobblestone, porch.

A82 House, c.1850
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, paneled corner pilasters, entry pilasters, sidelights.



MOUNT HOLLY

Located in a shallow mountain basin, the town of Mount Holly offers the most gradual pass through the Green Mountains south of the Winooski River. The Crown Point Military Road of 1759 was blazed through the basin, and in subsequent decades many of the New England settlers of Rutland and Addison counties traveled over the Mount Holly summit to their new homes. The town, created in 1792 out of Jackson's Gore and land from Wallingford and Ludlow, was settled by a number of groups who established their own separate communities. Initially, these hamlets were small neighborhoods of subsistence farms that raised potatoes as a cash crop. After construction of the Rutland and Burlington Railroad through the town in 1849, people began to use the abundant timber and water-power at hand to manufacture wood products. The hamlet of Mount Holly, near the town depot, served as the town center, while residents of Hortonville, Bowlsville, Goodelville, Tarbellville, Healdville, and Mechanicsville (now Belmont), processed lumber and produced such goods as rakes, bowls, churns, cheese boxes, clapboards, toys, and chairs. As farmers after the Civil War turned increasingly to dairying, cheese making became important in several of the hamlets. Wood products and milk production supported

This modest Greek Revival style house (3) and nearby bank barn are two of the remaining structures in Bowlsville, one of the seven historic communities of Mount Holly. The house dates from about the time the Rutland and Burlington Railroad was constructed through the town in 1849, and the barn was built later in the 19th century when dairying supported the local economy.

the town economy well into the first half of the 20th century, and today small clusters of 19th century public buildings, homes, and outbuildings remain to mark the many hamlets of historic Mount Holly.

THE FIRST SETTLERS of Mount Holly began establishing their farmsteads in the early 1780s, and several communities developed unbeknownst to one another. Although isolated, the settlers shared a common New England heritage. After 1793, when sawmills began operation in some of the communities, the modest Cape Cod type farmhouses popular throughout the region were built on farms (e.g. 8, 35, 43, 50, 51, 58) throughout the town.

Contact with other towns came via the Boston to Burlington stage, which traveled from Ludlow over the Mount Holly summit to Shrewsbury beginning around 1790. When in 1799 the Green Mountain Turnpike company upgraded a slightly different route across the Mount Holly summit, Simeon Dickerman is said to have used his home (4, c.1800) as a toll stop on that road.

Among the earliest settlers were a number of Quakers, who established Mechanicsville (now



Situated close to the road leading into the area known as Healdville, this house (35, c.1815) is one of the oldest and best preserved Cape Cod types in town. Stylistically plain, it is characterized by a broad, steeply pitched roof that reaches down to the tops of the front windows. The enclosed entry on the left is a recent addition.

Belmont) and built the first meetinghouse there in 1803. Although south of the stage route, this village attracted mechanics and merchants and soon became the religious and trade center for the more mountainous southern half of the town. A c.1820 brick Federal style house (A30) with arched wall panels is one of the more distinctive buildings in the village that date from this period. Its bricks were formed and fired at a yard about a mile and a half north of the village that provided chimney brick for residences in Mount Holly and neighboring towns.

While most farmers in Rutland County raised sheep during the Vermont wool-growing boom in the second quarter of the 19th century, Mount Holly farmers raised potatoes as a cash crop, produced maple sugar, and pioneered the grazing of dairy cattle. With 1,356 residents and 2,802 cattle, the town led the county in the value of dairy products in 1840.

Although the hillsides of the town were well suited to grazing in summer, the cold winter weather made arduous the sheltering and care of a large number of cattle. Farmers responded to this challenge and at the same time sought to modernize their farms by connecting out-buildings and home with a series of appendages, creating what has been termed "continuous architecture," an arrangement of buildings found almost exclusively in northern New England, although rarely in western Vermont. Many farms throughout Mount Holly, whether in Belmont village (A25, A33), the hamlets (1, 3, 25), or the hills (31, 37, 48, 55), adopted this innovation and remain good examples of mid 19th century continuous architecture.

THE RUTLAND AND BURLINGTON RAILROAD laid its tracks through Mount Holly in 1849 (and in the process uncovered near the summit the skeleton of a mammoth, the object of much curiosity at the time). One station along the line was established near Mount



The crossroads Mount Holly Baptist Church (23) was built in 1851 at a cost of \$2,000 to replace an earlier church. The classic Greek Revival detailing of the main block with a full entablature and distinctive paneled corner pilasters is repeated in the two-tiered belfry. It is remarkably similar to the Union Church in nearby Shrewsbury Center.

Holly, the town center, and helped inject new life into that community. Dr. John Crowley, the son of an early settler, returned to town after medical school and established his practice in the Mount Holly area. Around 1850 he had an elegant Greek Revival style home (15) built in the hamlet. In 1851 Baptists joined to fund the construction of a new church building (23) across from the Town Hall. The simple, Greek Revival style fluted corner pilasters and entries on this church are like those on Dr. Crowley's home. These details are also similar to those on a number of homes (6, 7, 11, 12, 13, 25) in the immediate vicinity, but distinct from those on other Greek Revival style buildings in town. Likely a local house carpenter practiced in the Mount Holly-Bowlsville area and left his design imprint on the architecture of this neighborhood.

After the railroad provided access to wider markets, those communities with sawmills began to rapidly exploit abundant, nearby timber resources and evolved into small wood products manufacturing centers. The first hamlet to develop was Bowlsville, named after a manufactory that made wooden bowls and other items. Three, similar, sidehall plan Greek Revival style houses (3, 5, 7) there date from about the time of construction of the railroad.

Tarbellville had long been a cluster of homes and hill farms in the southwest part of town when the railroad came. Soon after, Marshall Tarbell began the manufacture of rakes, clap-



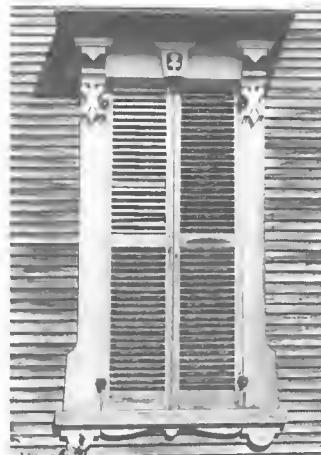
Mount Holly is one of the few towns in Rutland County that has examples of continuous architecture, a building type more commonly found on the eastern side of the Green Mountains. This large Italianate style farmhouse (A25, c.1874), with its string of attached barns and sheds to the rear, is located on the outskirts of Belmont and is an excellent example of the type.

boards, and lumber in the hamlet. By 1870 Tarbell family members came to own many of the small farmhouses (such as 54, c.1840) near the factory on Marshall's farm (55), giving the community the name it has been known by ever since.

An area north of the hamlet of Mount Holly was called Hortonville after the many descendants of early settler Aaron Horton who lived there. Most were farmers like Asa Horton who owned a Classic Cottage type home (28) built c.1840. After the railroad sparked the growth of the lumber industry, David Horton built a steam sawmill at the community crossroads with his brother Warren, who also ran a store and his farm (25) nearby. Warren later had a cheese factory (27, c.1880) built near the mill, thereby profiting from both the local lumber and dairy industries.

The first railroad stop east of the Mount Holly summit gained a station, a post office, and a name, Healdville, in 1853. The station agent for the Rutland and Burlington line, Harvey L. Dudley, made his home in a nearby c.1855 side-hall plan house (34) with Greek Revival features. This station and post office served a cluster of farms, such as those of William Knight (42), Richard Lawrence (37), and Alfred Crowley (38). Like other hamlets, Healdville developed a lumber manufactory during and after the Civil War. Then, as dairying became the primary occupation of the farms in this neighborhood, farmers established a cooperative cheese factory. Crowley was selected to run the operation. In 1881 the factory (39) was erected near the Crowley farm and has been in continuous operation ever since.

THE 1870s AND 1880s were prosperous years in Mount Holly as both farmers and wood product manufacturers enjoyed success. Mechanicsville thrived, in large part due to the Chase Toy Factory (A6, c.1880), which became the largest employer in the village by producing



An outstanding late 19th century building, this High Victorian Italianate style residence (19) in Mount Holly village was built in 1882 for farmer and stockbroker Nelson Cook. Its design abounds with handsome woodwork, from a molded cornice with brackets under all eaves to elaborate molded window surrounds.

wooden toys that were sold throughout New England. Frederick Parmenter, who owned a chair stock mill and lumber business, had an Italianate style home (A14, c.1875) built in the village with a variety of fancy woods worked into its interior finishing. Methodists had a new church building (A22) built in 1883, and the Baptists followed with a new church (A17) in 1884.

In the hamlet of Mount Holly, brothers Langdon and Nelson Cook, two farmers and stock and real estate brokers, had Italianate style houses (17, c.1880; 19, 1882) built. Nelson Cook's home (19) is exceptional in its detailing, with elaborate cornice brackets and window surrounds on the exterior and painted tromp l'oeil and allegorical scenes in the interior. Just west of the hamlet, the first Catholic church (20) in town was erected in 1875. Across from the Mount Holly Baptist Church, a member of the Mead family had a Queen Anne style home (21) built about 1885.

Near the end of the century timber resources were depleted in the town and one by one the wood manufactories closed. The population dropped from a peak of 1,582 in 1870 to 871 in 1910. Dairy farming remained a primary occu-



Frederick Parmenter, "manufacturer of chair stock and dealer in lumber of all kinds," began his business with his father Edward, who came to Mechanicville (now Belmont) in 1836. The design of Frederick's house (A14, c. 1875) is based on the popular Greek Revival style sidehall plan. However, the bay window and porches, both with their heavy cornice brackets, give the building its distinctive Italianate style flavor.

pation, and farmers built a Grange Hall e.1910 (26) to provide a social center. About this time, immigrants from Finland began moving to the Hortonville area, encouraged by a state program to resettle abandoned farms. Many, like John Heino, who occupied Dr. Crowley's old house (15), built saunas behind their homes. Finnish families would entertain each other at saunas on Saturday nights before going to the Grange Hall to dance to accordian music.

Although the old farmhouses and connecting barns of 19th century Mount Holly continued to serve farmers throughout the next century, at least one farm (16) built near the Mount Holly station has the farmhouse and separate, large bank barn characteristic of early 1900s farms elsewhere. In the 1920s, as the emphasis in dairying shifted to fluid milk production, some farmers added the large, efficient ground level stable barns (4, 8, 15, 42) with milkhouses to their operations.



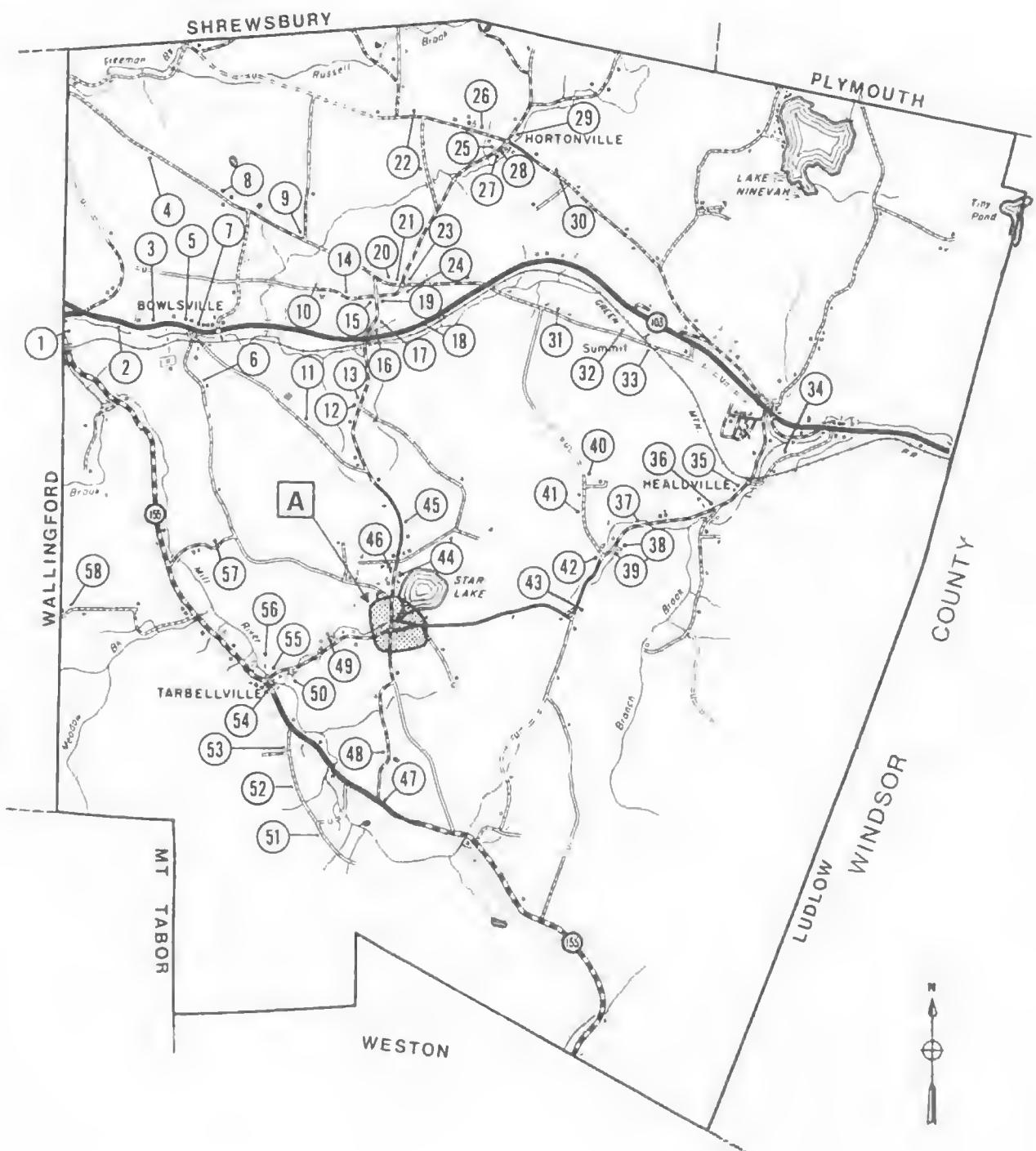
This factory (39), opened in 1881 by Alfred W. Crowley, is the oldest continuously operated cheese factory in Vermont and as such has been listed in the National Register of Historic Places. Functional in design, it has a hoist in the front gable end, which is used to lift finished products from the doorways on each floor to waiting vehicles below.

Today travelers through the town of Mount Holly follow VT Route 103, which avoids the remains of all the historic communities save Bowlsville. Although many homes have been converted to seasonal use, in part due to the relative nearness of ski areas, a number of working farms maintain the local agricultural tradition. The village of Belmont looks much as it did in 1890 near the end of the lumber boom and is listed as a historic district in the State Register of Historic Places. The hamlet of Mount Holly also has a number of buildings from the boom years as well as earlier Greek Revival style houses and the Baptist Church. The Crowley Cheese Factory, on a hill south of Healdville, is listed in the National Register of Historic Places as the oldest, continuously operated, cooperative cheese factory in the United States. It is typical of the small mills and manufactoryes that once were the focus for the groups of early homes which today make up the historic hamlets of Mount Holly.

TOWN OF MOUNT HOLLY MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



**TOWN OF
MOUNT HOLLY**
**Sites listed in
the State Register
of Historic Places**
**(For locations
see town and
historic district
maps.)**

1 House, c.1900
 Gable roof, 1½ stories.
 Features: continuous architecture, Colonial Revival porch, shinglework.

2 Railroad Station, c.1892
 Vernacular-Stick Style, hip roof, 1½ stories.
 Features: rafter tails, shinglework.

3 House, c.1850
 Greek Revival style, sidehall plan, 1½ stories.
 Features: paneled entry pilasters, entry entablature, sidelights, continuous architecture.
 Related barn, barn.

4 House, c.1800
 Georgian plan.
 Related milkhouse, ground level stable barn.

5 House, c.1850
 Sidehall plan, 1½ stories.

6 House, c.1815
 Federal-Greek Revival style, Georgian plan.
 Features: paneled entry pilasters, entry entablature, sidelights, transom, enriched cornice.

7 (Farm)
 a. House, c.1850
 Greek Revival style, gable roof, 2½ stories.
 Features: full entablature, paneled corner pilasters, enriched frieze.
 b. Chicken Barn, c.1915



c. Barn, c.1880
 d. Barn, c.1960
 e. Garage, c.1940
 f. Barn, c.1860

8 House, c.1820
 Cape Cod.
 Related ground level stable barn.

9 House, c.1843
 Vernacular-Greek Revival style, Classic Cottage.
 Features: kneewall window, reveals, paneled entry pilasters, sidelights.

10 House, c.1842
 Greek Revival style, Georgian plan.
 Features: paneled corner pilasters, paneled entry pilasters, sidelights, reveals.

11 House, c.1848
 Greek Revival style, Classic Cottage.
 Features: fretwork, full entablature, entry entablature, paneled corner pilasters, distinctive chimney, paneled entry pilasters, sidelights, kneewall window.
 Related shop, barn.
 Features: transom.

12 (Farm)
 a. House, c.1847
 Greek Revival style, Classic Cottage.
 Features: full entablature, paneled corner pilasters, sidelights.
 b. Shed, c.1915
 c. Barn, c.1880
 d. Barn, c.1880
 e. Barn, c.1860
 f. Garage, c.1910

13 House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: full entablature, paneled corner pilasters, sidelights, Bungalow porch.

14 House, c.1840
 Classic Cottage.
 Related shed.

15 House, c.1850
 Greek Revival style, I-house.
 Features: paneled corner pilasters, paneled entry pilasters, sidelights, reveals.
 Related ground level stable barn.

16 House, c.1905
 Jerkinhead roof, 2½ stories.
 Features: Colonial Revival porch.
 Related barn.
 Features: cupola.

17 House, c.1880
 Vernacular-Italianate style, gable roof, 2 stories.
 Features: cornice brackets, entry entablature, distinctive door, reveals.

18 House, c.1847
 Vernacular-Greek Revival style, sidehall plan, 1½ stories.
 Features: full entablature, corner pilasters, Colonial Revival porch.

19 House, 1882
 High Victorian Italianate style, gable roof, 2½ stories.
 Features: cornice brackets, distinctive lintelboards, hood moldings, enriched cornice.
 Related carriage barn.
 Features: cupola.

20 Church, 1875
 High Victorian Gothic style, gable roof, 1 story.
 Features: trefoil window, roof finials, window tracery.



21 House, c.1885
 Italianate-Queen Anne style, gable roof, 2½ stories.
 Features: cornice brackets, segmental arch window, Queen Anne porch, distinctive lintelboards, enriched cornice, historic fence.

22 House, c.1870
 Gable roof, 1½ stories.
 Features: Colonial Revival porch.
 Related sugarhouse.
 Features: metal ventilator.

23 Church, 1851
 Greek Revival style, gable roof, 2 stories.
 Features: paneled corner pilasters, stained glass, paneled entry pilasters, entry entablature, central tower.

24 House, c.1860
 Classic Cottage.
 Features: entry pilasters.

25 House, c.1849
 Vernacular-Greek Revival style, sidehall plan, 2½ stories.
 Features: continuous architecture, paneled entry pilasters, sidelights, reveals, Queen Anne porch, polychrome slate.

26 Grange Hall, c.1910
 Gable roof, 2½ stories.
 Features: porch.

27 Cheese Factory, c.1880
 Gable roof, 2½ stories.
 Features: entry entablature, transom.
 Related barn.

28 House, c.1840
 Vernacular-Greek Revival style, sidehall plan, 1½ stories.
 Features: entry entablature, sidelights, entry pilasters.

29 House, c.1860
 Classic Cottage.

30 House, c.1848
 Vernacular-Greek Revival style, Classic Cottage.
 Features: paneled corner pilasters.
 Related carriage barn.
 Features: cupola.

31 House, c.1861
 Greek Revival-Italianate style, Georgian plan.
 Features: continuous architecture, entry entablature, entry pilasters, round arch window, kneewall window.

32 Railroad Station, c.1888
 Vernacular-Stick Style, hip roof, 1 story.
 Features: transom, rafter tails, cornice brackets, stickwork.

33 House, c.1840
 Classic Cottage.
 Features: paneled corner pilasters, entry pilasters, sidelights, reveals.

34 House, c.1855
 Vernacular-Greek Revival style, sidehall plan, 1½ stories.
 Features: sidelights, reveals.
 Related shop.

35 House, c.1806/c.1815
 Cape Cod.
 Features: reveals, sidelights.

36 House, c.1867



Gable roof, 1½ stories.
 Features: kneewall window, sidelights, recessed balcony, recessed porch.
 Related barn.

37 (Farm)
 a. House, c.1840
 Greek Revival style, Classic Cottage.
 Features: peaked lintelboards, entry pilasters, continuous architecture.
 b. Garage, c.1930
 c. Barn, c.1880
 d. Shed, c.1910

38 House, 1860
 Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: entry entablature, entry pilasters.
 Related barn, barn.
 Features: hoist.

39 Cheese Factory, 1881
 Gable roof, 2½ stories.
Listed in the National Register of Historic Places

40 (Farm)
 a. House, c.1855
 Vernacular-Greek Revival style, Classic Cottage.
 Features: Colonial Revival porch, full entablature, paneled entry pilasters, sidelights, reveals.
 b. Shed, c.1885
 c. Barn, c.1870
 d. Barn, c.1865
 Gambrel roof.

41 House, c.1860
 Classic Cottage.
 Features: corner pilasters, transom.

42 House, c.1850
 Greek Revival style, sidehall plan, 1½ stories.
 Features: full entablature, corner pilasters, peaked lintelboards, entry pilasters, entry entablature, sidelights, reveals.
 Related ground level stable barn, barn.

43 House, c.1792
Cape Cod.
Features: massive central chimney.

44 House, c.1852
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: peaked lintelboards, entry pilasters, entry entablature, sidelights.

45 House, c.1832
Georgian plan.

46 House, c.1842
Georgian plan.
Features: Colonial Revival porch.

47 House, c.1795/c.1858



Greek Revival style, Georgian plan.
Features: full entablature, paneled corner pilasters, distinctive lintelboards, sidelights.

48 (Farm)
a. House, c.1795/c.1850
Classic Cottage.
Features: continuous architecture, Gothic wall dormer, Gothic Revival porch.
b. Shed, c.1880
c. Barn, c.1860
d. Shed, c.1875
Board and batten.
e. Carriage Barn, c.1880

49 (Farm)
a. House, c.1845
Classic Cottage.
Features: sidelights.
b. Barn, c.1810
c. Barn, c.1830
d. Barn, c.1840
e. Pump House, c.1910
f. Barn, c.1890
g. Garage, c.1920
h. Shed, c.1910

50 (Farm)
a. House, c.1810/c.1870
Cape Cod.
b. Shed, c.1840
c. Barn, c.1840/1910
d. Sugarhouse, c.1890
e. Barn, c.1880

51 House, c.1820
Cape Cod.
Features: paneled entry pilasters, entry entablature, transom.

52 House, c.1840
Classic Cottage.
Features: transom.
Related barn.

53 House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: paneled entry pilasters, sidelights, entry entablature, distinctive door.

54 House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: paneled entry pilasters, entry entablature, sidelights.

55 (Farm)
a. House, c.1825



Half Georgian plan.
Features: transom, continuous architecture.
b. Barn, c.1850
c. Barn, c.1858
d. Shed, c.1910
e. Barn, c.1860

56 House, c.1850
Vernacular-Greek Revival style, Classic Cottage.
Features: sidelights, paneled entry pilasters, entry entablature, peaked lintelboards.
Related shed.

57 House, c.1854
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: sidelights, peaked lintelboards, entry entablature, entry pilasters.
Related barn.

58 House, c.1800
Cape Cod.
Related shop.

BELMONT HISTORIC DISTRICT

Belmont village, originally called Mechanicsville, developed around the waterpower of Star Lake and became the largest of five 19th century manufacturing centers in Mount Holly. Its historic buildings, ranging from simple to stylish in their architectural details, date from the late 1700s to the early 1900s.



(A30, c.1820)



Healdville Road



(A28, 1846/1893)



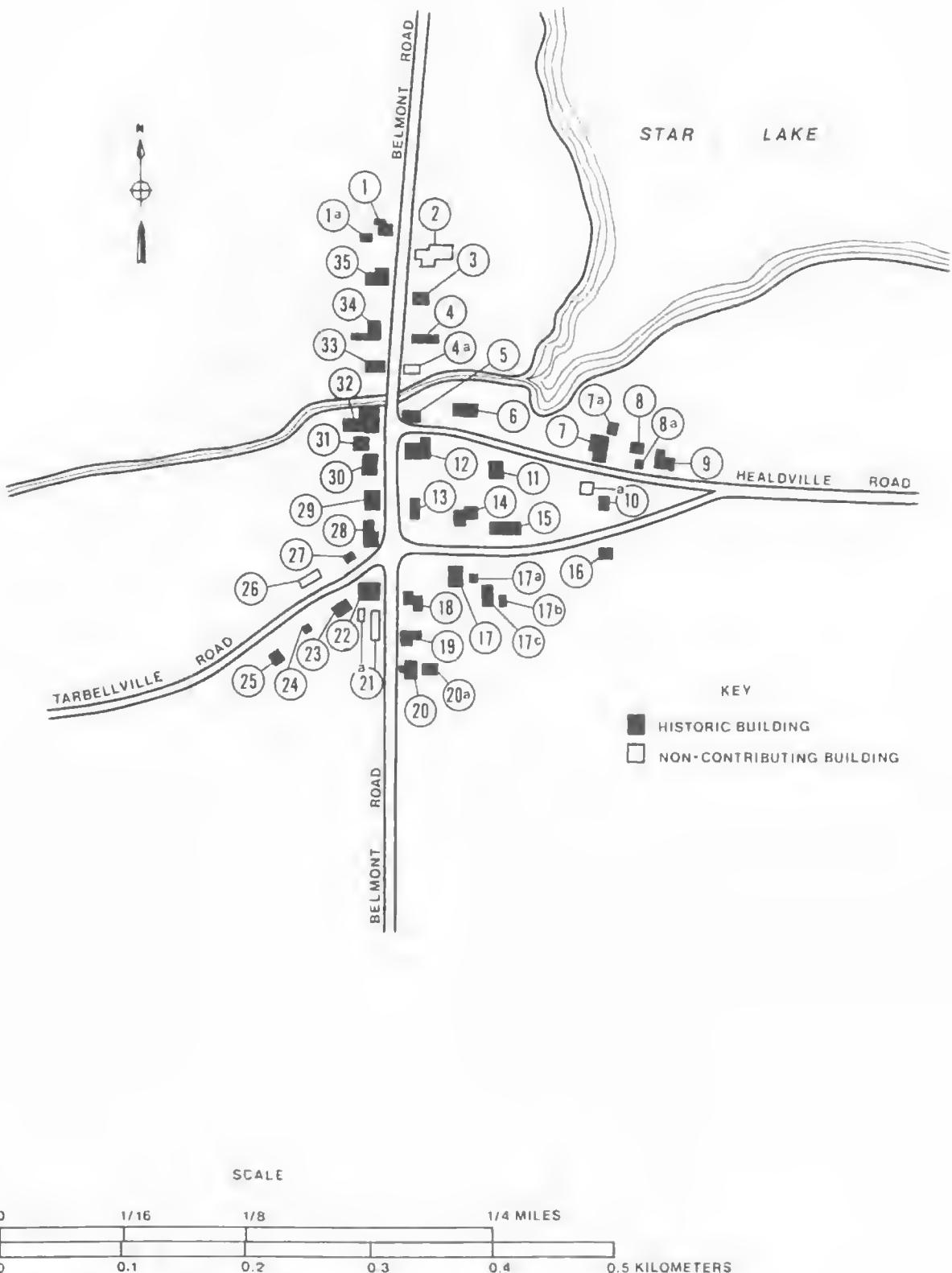
Tarbell House (A12, c.1849)



(A22, 1883)

A BELMONT HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



BELMONT HISTORIC DISTRICT

A1 House, c.1855
Greek Revival style, hip roof, 2 stories.
Features: paneled corner pilasters, Italianate porch.

A1a Barn, c.1900

A2 House, c.1970
Non-contributing due to age.

A3 House, c.1846
Vernacular-Greek Revival style, sidehall plan, 2½ stories.
Features: full entablature, Colonial Revival porch.

A4 House, c.1880
Gable roof, 1½ stories.
Features: Bungalow porch.

A4a Garage, c.1910
Non-contributing due to alterations.

A5 House, c.1807
Georgian plan.

A6 Factory, c.1880
Gable roof, 2½ stories.

A7 House, c.1880
Gable roof, 1½ stories.

A7a Barn, c.1885

A8 House, 1884
Gable roof, 1½ stories.
Features: Gothic Revival porch.

A8a Barn, c.1895

A9 House, c.1880



Gable roof, 1½ stories.
Features: roof finials, shingle-work, porch.

A10 House, c.1887
Gable roof, 2½ stories.
Features: distinctive lintel-boards.

A10a Garage, c.1960
Non-contributing due to age.

A11 House, c.1840
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: Gothic Revival porch.

A12 House, c.1849
Greek Revival style, gable roof, 2½ stories.
Features: full entablature, paneled corner pilasters, peaked entry lintel, sidelights.

A13 House, c.1845
Classic Cottage.
Features: Colonial Revival porch.

A14 House, c.1875
Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: full entablature, round arch window, bay window, Italianate porch, peaked lintelboards.

A15 House, c.1877
Gable roof, 2½ stories.
Features: Italianate porch, balcony.

A16 House, c.1869
Gable roof, 2½ stories.
Features: round arch window, Gothic Revival porch.

A17 Church, 1884



High Victorian Gothic style, gable roof, 1½ stories.
Features: peaked lintelboards, belfry, side tower, spire, stained glass, triangular window.

A17a Carriage Barn, c.1895

A17b Barn, c.1895

A17c Barn, c.1865

A18 House, c.1860
Gable roof, 1½ stories.

A19 House, c.1840
Gable roof, 1½ stories.

A20 House, c.1850
Greek Revival style, gable roof, 1½ stories.
Features: full entablature, corner pilasters, entry entablature, sidelights, entry pilasters.

A20a Barn, c.1880

A21 Fire Station, c.1960
Non-contributing due to age.

A21a Garage, c.1970
Non-contributing due to age.

A22 Church, 1883
High Victorian Gothic style, gable roof.
Features: tower, pointed arch window, enriched frieze, distinctive door, distinctive lintel-boards.

A23 House, c.1847
Gable roof, 1½ stories.
Features: distinctive lintel-boards.

A24 House, c.1849
Greek Revival style, gable roof, 1½ stories.
Features: continuous architecture, triangular arch window, entry entablature.

A25 House, c.1874
Vernacular-Italianate style, gable roof, 2½ stories.
Features: Italianate porch, full entablature, peaked lintel-boards, hood moldings, continuous architecture.

A26 Shop, 1792
Non-contributing due to alterations.

A27 House, c.1843
Gable roof, 1½ stories.

A28 Store, 1846/1893
Gable roof, 3 stories.

A29 House, 1834
Federal style, gable roof, 2½ stories.
Features: entry pilasters, entry entablature, sidelights.

A30 House, c.1820
Federal style, Georgian plan, brick.
Features: marble, sidelights, tie rod ends, arched wall panels.

A31 House, c.1843
Sidehall plan, 2½ stories.
Features: Bungalow porch.

A32 Barn, c.1843

A33 House, c.1840



Greek Revival style, gable roof, 2 stories.
Features: continuous architecture, full entablature, corner pilasters, Colonial Revival porch.

A34 House, c.1830
Gable roof, 1½ stories.
Features: continuous architecture, entry entablature.

A35 House, 1855
Sidehall plan, 2½ stories.
Features: full entablature.



MOUNT TABOR

A mountainous area just east of the Otter Creek in southern Rutland County forms the backdrop for the village of Brooklyn and the farms of Mount Tabor. The Rutland to Bennington stage road (now U.S. Route 7) provided access to this area by 1790, and early settlers soon began to farm in the western valley and along a road through the mountains to neighboring Weston. The village of Brooklyn developed after mid century as a milling center to process lumber from logging camps scattered along the Big Branch river and its tributaries. Later in the century the camps became charcoal manufacturing centers before timber depletion and changing energy demands led to their abandonment after 1900. The historic architecture that remains in Mount Tabor consists mainly of vernacular houses, evidence of a rural farming community and a lumber milling center.

ORGANIZED ON MARCH 17, 1788, the town was originally known as Harwich. Confusion on the part of the Postal Service with the northern Vermont town of Hardwick caused the name to be changed in 1803 to Mount Tabor in honor of Gideon Tabor, the first town moderator. By this time Tabor and others were raising cash crops and beginning to build their first wood-frame

In the early 1900s this large coal and grain storage depot (9) was built at what had been the shipping point between 1880 and 1890 for tons of charcoal manufactured on the mountain slopes of Mount Tabor. Located across the railroad tracks from the train station that served both Mount Tabor and neighboring Danby, this depot later also sold buckets of gasoline to those who began driving automobiles.

houses. Gideon Baker, a town selectman and later state representative, established his farmstead near the Danby town line in 1788, but it was not until c.1805 that he replaced his original cabin with a wood-frame Cape Cod type home (10).

With more mountains and trees than prime agricultural land, Mount Tabor grew slowly in the first half of the 19th century, averaging only a little over 200 residents, who were primarily engaged in farming. The farmhouse (11, c.1847) built for the Millard family in southwestern Mount Tabor is typical for this period. A Classic Cottage type house with a working ell, it is distinguished mainly by simple Greek Revival detailing around its doorway.

The completion of the Rutland and Bennington railroad in 1852 boosted the fortunes of Danby Borough, a village just west of the town line that had long supplied the commercial and social needs of Mount Tabor residents. As the Borough (now Danby village) grew in the 1850s, a town boundary dispute arose about several buildings on the eastern fringe of the village. Claimed both by Mount Tabor and Danby, they were eventually determined to be in Danby.



The home (4, c.1860) of Hiram Lincoln, who ran a tannery as well as a small farm, is noted for its Greek Revival style doorway with fluted pilasters and its later Queen Anne style porch. The ornately scrolled porch brackets match those on a house across the street, also owned by Lincoln.

However, the original Danby railroad stop remained in Mount Tabor, where a later depot building (8, c.1890) with large decorative eave brackets still stands.

The railroad also spurred development of large-scale lumbering and milling activity in the mountainous area east of the Otter Creek. By 1869 over nine sawmills tapped the power of the Big Branch to turn Green Mountain timber into lumber, clapboards, and barrel staves. Three of these mills, clustered near the confluence of the Big Branch and the Otter Creek, formed the basis for the hamlet of Brooklyn, which grew with the industry after 1860.

One of the sawmills in Brooklyn was built by Lorenzo D. Pember who lived in a small Classic Cottage (2, c.1860) on the Brooklyn Road just south of his mill. His neighbors, Daniel and George Risdens, ran a store and post office in the ell of their home (1, c.1865), which was built with a Greek Revival style entry similar to Pember's home and a Gothic Revival style side porch. The Risdens also operated a repair shop in a building on the rear of their property and later owned the Pember mill. At the west end of the hamlet, Hiram Lincoln, who dealt in lumber and owned a nearby tannery, lived in a house (4, c.1860) with a Greek Revival style entry surround. In the 1880s Hiram added a front porch with delicate scroll sawn brackets to both his home and another house (5, c.1865) that he owned across the road.

Although logging in Mount Tabor was profitable, it created a great deal of waste in the

Among the houses that make up Brooklyn, the only village in sparsely populated Mount Tabor, is this one (1) with a simple Greek Revival style doorway and marble steps built in the 1860s for Daniel Risdens. In the ell he and his brother George ran a store, its entrance flanked by two large windows.

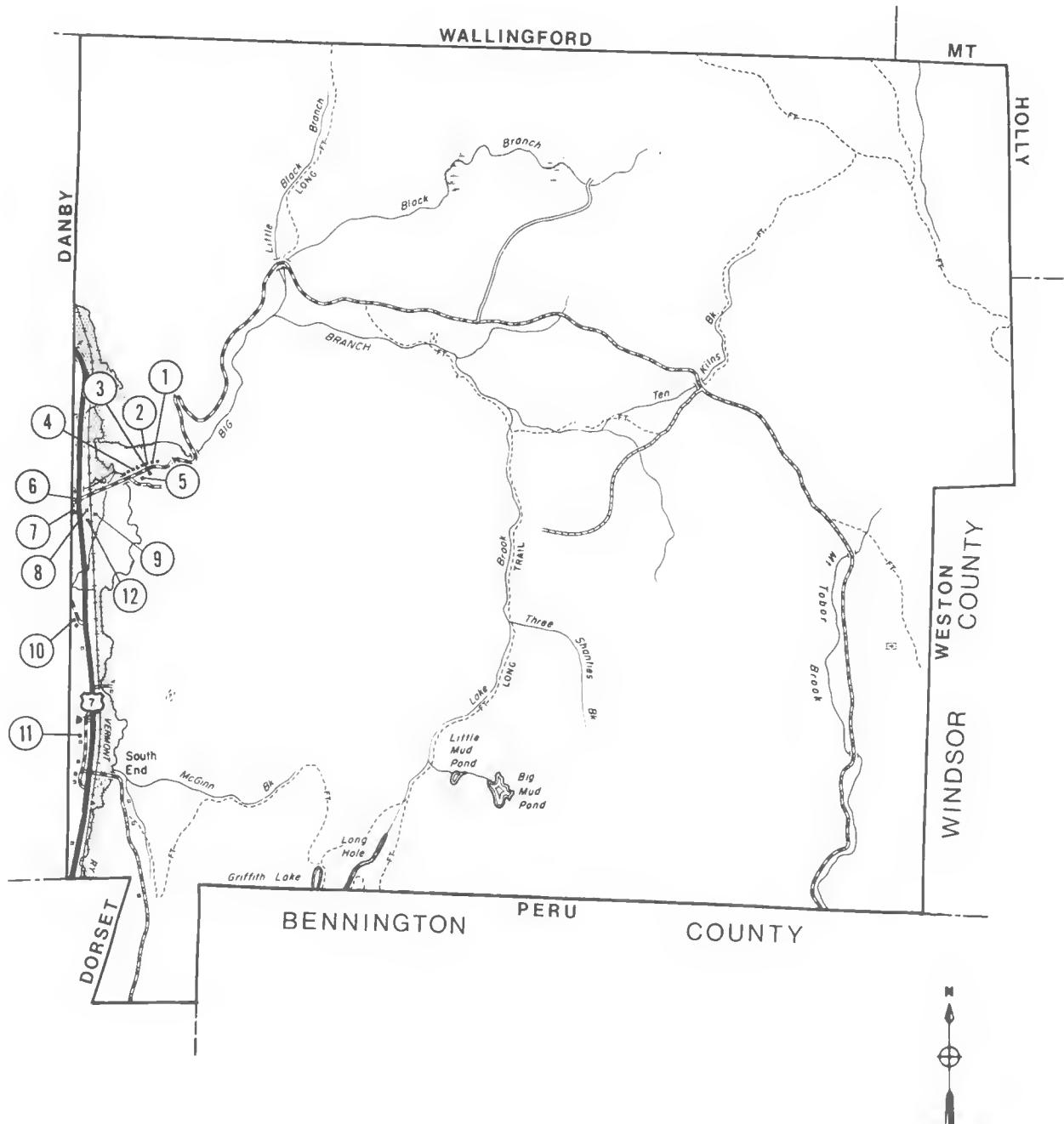
form of branches and trees too small or twisted for lumber. In 1872 Silas L. Griffith of Danby, who owned land and a number of milling operations in Mount Tabor, began to burn his timber for charcoal, a process that used what had formerly been waste. Griffith rapidly acquired the old lumbering camps, set over thirty charcoal kilns in operation, and reputedly became the first Vermont millionaire by supplying the intense heat-producing charcoal needed by manufacturers of steel products. Between 1880 and 1900, when some 1,000,000 bushels of charcoal were made yearly, Mount Tabor reached its peak population of 495.

DEVELOPMENT DURING THE 1890s of coked coal for use in steel manufacture led to the rapid demise of the charcoal industry after 1900; by 1920 Mount Tabor had only 165 residents. The camps and kilns along the Big Branch were reclaimed by forest, and what had been a shipping point for tons of charcoal became a place for Mount Tabor residents to buy heating coal and grain for their cattle, as indicated by Crosby's coal and grain storage depot (9, c.1905) built down the tracks from the Danby railroad station (8). Crosby's also soon sold gasoline, shipped in by rail, to the increasing number of Danby and Mount Tabor residents who were driving automobiles. In 1929 Mortimer L. Ackert had a cold storage depot built opposite Crosby's to store ferns collected on the forested slopes for shipment by rail to florists throughout the Northeast. After fire damaged the original structure, a new insulated building (12) was constructed about 1940.

The depot facilities on the railroad, the hamlet of Brooklyn, and several farmhouses in the Otter Creek valley are now the only extant architectural resources that document the development of Mount Tabor. Their preservation will ensure that the history of this modest farming and lumbering town remains tangible and alive.

TOWN OF MOUNT TABOR MAP

Sites Listed in the State Register of Historic Places
 (Numbers correspond to Register listing that follows.)



**TOWN OF
MOUNT TABOR**
**Sites listed in
the State Register
of Historic Places**
**(For locations
see town map.)**

1 (Farm)

a. House, c.1865
 Greek Revival style, gable roof,
 $1\frac{1}{2}$ stories.
 Features: entry entablature, entry
 pilasters, Gothic Revival porch,
 marble.
 b. Barn, c.1880
 c. Chicken Barn, c.1895
 d. Chicken Coop, c.1905
 e. Shop, c.1890

2 House, c.1860

Classic Cottage.
 Features: entry entablature,
 entry pilasters.

3 House, c.1910

Gable roof, $2\frac{1}{2}$ stories.
 Features: Colonial Revival
 porch.
 Related garage.

4 House, c.1860

Vernacular-Greek Revival
 style, gable roof, $1\frac{1}{2}$ stories.
 Features: entry entablature,
 paneled entry pilasters, Queen
 Anne porch.

5 House, c.1865

Gable roof, $1\frac{1}{2}$ stories.
 Features: Queen Anne porch.
 Related carriage barn.

6 House, c.1850

Greek Revival style, gable
 roof, $1\frac{1}{2}$ stories.
 Features: paneled entry
 pilasters, sidelights, entry
 entablature, corner pilasters.
 Related barn.

7 House, c.1847

Greek Revival style, sidehall
 plan, $2\frac{1}{2}$ stories.
 Features: enriched cornice, full
 entablature, paneled corner
 pilasters, entry entablature,
 paneled entry pilasters, side-
 lights, transom.
 Related barn.

8 Railroad Station, c.1890

Vernacular-Queen Anne style,
 gable roof, 1 story.
 Features: cornice brackets.

9 Depot, c.1905

Gable roof, 2 stories.
 Features: historic sign.

10 House, c.1805

Cape Cod.
 Related sugarhouse, barn.
 Features: metal ventilator,
 wood silo.

11 (Farm)

a. House, c.1847



Greek Revival style, Classic
 Cottage.

Features: entry pilasters, sidelights,
 transom, kneewall window, entry
 entablature, Queen Anne porch.
 b. Barn, c.1880
 c. Barn, c.1880

12 Warehouse, c.1940

2 stories.



PAWLET

Bordering New York State and Bennington County, Vermont, in the southwest corner of Rutland County, the town of Pawlet retains a remarkable wealth of distinguished architecture, the product of a long and varied history. Situated on the western flank of the Taconic Range and drained by the Mettawee River and its tributaries, the town appears as a rolling plain interrupted by hills rising abruptly 500 feet and more above the valley floor. Attracted by the promise of rich farmlands, settlers cleared the land beginning in 1762. After the Revolution, the pace of settlement quickened, and the town center, Pawlet village, began to grow around a mill and tavern where a road along Flower Brook from Danby intersected the Mettawee Valley road (now VT Route 30). As crop yields lessened in the ensuing decades and smaller farms were turned into sheep pasture, many residents moved on. Those who stayed lived amid small communities with names such as North Pawlet, Buxton's Flats, Orcutt's Corners, and Spanktown. The Rutland and Washington Railroad, built in 1851 along the New York border with a depot at West Pawlet, brought only a mild boost to the local economy until a number of slate quarries were opened near the rail line in the 1870s. Then the village of West Pawlet rapidly expanded as a center for the

Indian Hill, said to be the site of a skirmish between English and French forces in 1760, is the backdrop for this Mettawee River valley farm (16) owned by the Brown family in the mid 19th century. The sophisticated Greek Revival style pavilion with ells plan house (c. 1855) is noteworthy for its handsome porch with Italianate style chamfered columns and scroll sawn brackets.

slate industry. After 1910 the industry began a slow decline, leaving as its legacy the almost wholly Queen Anne style village of West Pawlet in a town otherwise filled with outstanding early 19th century farmhouses.

DESPITE CONFLICTING LAND GRANTS issued by New York and New Hampshire for the same lands, by 1770 about a dozen families had established farms in Pawlet. During the next decade some Tory families had their farms confiscated, while other residents joined the fight for American independence. In 1777 a company of Pawlet militia guarded Mount Independence on Lake Champlain and later participated in the battles of Hubbardton and Bennington. In September of that year Pawlet was headquarters for some 2,000 Vermont volunteers who harassed the supply and garrison units of Burgoyne's army across the border in New York.

After Burgoyne surrendered at Saratoga in October 1777, Pawlet veterans returned to their farms, and except for occasionally mustering until 1781 to man the fort at Castleton, they concentrated on improving their farmsteads and raising their families. After 1790 they began to



This elaborately detailed Cape Cod type house (49) was built in 1793 for Daniel Hulett, who fought in the Revolution at the Battle of Saratoga. The central paneled door is framed by an unusual Federal style surround, and running under the eaves is an intricate denticated cornice.

replace their original cabins with more spacious homes. John Stark, captain of the Pawlet militia company and one of the original proprietors of the town, replaced his cabin c.1790 with a stately 2 story house (41) with a hip roof and central chimney. Pvt. Daniel Hulett replaced his cabin in 1793 with a Cape Cod type home (49) and embellished it with an unusual, intricately denticated doorway. Sgt. Ezekiel Harmon waited a little longer, but about 1795 he had an imposing Federal style home (C31) with Ionic pilasters and an entry sheltered by a broken pediment built just south of the evolving nucleus of Pawlet village.

As the second most populous town in Rutland County in 1791, Pawlet attracted a number of professionals and rapidly attained a high degree of cultural refinement. The Congregationalists replaced a frame church of 1785 in the village with a grand Federal style building in 1798. Baptists in the west part of town followed suit in 1800. (Both churches are no longer standing.) The master builder for these projects was the first person born in town (in July 1768), Titus A. Cook, who made his home (2, c.1800) close to the Pawlet town line near the growing village of Granville, New York. Known for constructing "the better class of dwellings," Cook may have built the homes of Stark and Harmon, as well as a number of other high style, early houses.



Scattered throughout Pawlet are several early houses built with gambrel roofs. The gambrel form, uncommon in Vermont, may have been brought to the area by settlers from the Hudson River valley where it was used more extensively. This house (40, c.1800) has been slightly altered by the addition of slate roofing and wood shingle siding.

Dr. Jonas Safford, who arrived in town in 1793, had his home (1, c.1800) built next door to Cook's house. With two, formal, five-bay facades forming an L-plan, Safford's house is similar to two other homes (57, 52) in town, built for Dr. John Sargent in 1799 and Daniel Fitch, Jr., c.1800. Dr. Sargent, the first president of the Rutland County Medical Society, chose an elaborate entry for his home (57) with sidelights and an exceptionally wide fanlight. Another distinguished Federal style home (55), built in brick for a wealthy member of the Leach family in 1810, shares five by five bay facades and high quality detailing with the Safford, Sargent, and Fitch houses and, like those houses, may also be the work of Cook.

John Griswold was called to the pulpit of the Congregational Church in Pawlet village in 1793, and a home (C30) was built for him soon thereafter next door to Ezekiel Harmon, who was a leading deacon in the church. A modest 1½ story home in contrast to those likely built by Cook, this house is distinguished by its gambrel roof, which creates more space in the upper half-story of the building. Though many farmers adopted variations of the traditional New England, 1½ story, gable-roofed house form for their first frame dwellings (e.g. 44, 49, 50, 63, 70), at least four other Pawlet residents built the gambrel-roofed house (9, 40, 53, C49).

AFTER 1800 THE CHILDREN of the militiamen and other early settlers began making their mark in the town. Ephraim Fitch, son of militiaman Joseph Fitch, built the first brick building (C11, 1808) in town, a tavern and inn at the main intersection of the village. Joshua Hulett, son of Daniel Hulett, established his farmstead about 1810 next door to his father and lived in a spacious Federal style home (48). Two sons of John Allen, Elisha and Nathan, had similar substantial brick homes (31, 32) built c.1835 on their adjoining farms along the Mettawee Valley road. David Blakely, Jr., moved up



Among the most distinguished Federal style buildings in Pawlet are two, large, hip-roofed houses. Dr. John Sargent's home (57), part of a large farm, was built in wood in 1799, while the Leach family house (55, 1810) is brick. Both are elegantly detailed with Doric friezes under the eaves and two, formal, five-bay wide facades — one with a transom over the central door and one with a fan and sidelights.

the road from his father to establish a farmstead c.1840. His Greek Revival style I-house (47) was home to his eleven children, and several farm outbuildings across the road date from his tenure. Dr. Warren B. Sargent, son of Dr. John Sargent, returned to Pawlet after attending medical school at Castleton and established his practice in the village. His fashionable c.1845 Greek Revival style home (C27) is located across the road from where attorney Nathaniel Harmon lived in the home (C31, c.1795) built for his father Ezekiel.

Although many of the second generation stayed in Pawlet, many more left for greener pastures; after 1810 the population of the town began a slow decline that lasted until 1870. The general boom in raising sheep for wool, encouraged by the tariffs of 1824 and 1828, accelerated this population decrease as farms were consolidated to create expansive pastures for the sheep, which outnumbered residents 20,705 to 1,748 by 1840. With many children and neighbors leaving town, those who remained sought solace in part



This simple brick building (36) was constructed in 1826 as the first Methodist church in town. After a new church (recently burned down) was built in 1853, it was used for a select school, Mettawee Academy, and later was converted to a residence. Located to the right is the old cemetery.

in a renewed interest in religion. Congregationalists and Baptists lost members to the evangelical Methodists, who established their congregation in 1826, and promptly built a simple brick church (36) on a hill overlooking the village. In 1830 a large Methodist camp meeting was held on Joel Simonds's farm "Mont View" (20). In 1831 a "Church of Disciples" was founded in West Pawlet, in 1832 a "Methodist Protestant" church was formed on Pawlet Mountain, and in 1833 millennialist Captain William Miller gave his third public sermon in Pawlet village. As the years of religious fervor passed, the continued vitality of the Congregational Church was expressed by the erection of a new Gothic Revival style building (C14) in the village in 1841, designed by architect Elkanah Danforth.

PROCESSING WOOL produced on sheep farms created an opportunity for local entrepreneurs, and by 1840 Pawlet became something of an industrial center with five fulling mills, two carding machines, four woolen factories, and one cotton factory located along the banks of the Mettawee River and Flower Brook. Pawlet village bustled with commerce as wool growers and local industries shipped their products to the Champlain Canal at Comstock, New York, and then purchased goods from village merchants with their receipts. Commercial buildings like the one housing the post office and a store (C17, c.1845) crowded the main intersection near the Fitch Tavern (C11), and town residents paid the expense of constructing a stone bridge (C12, c.1840) in the village over Flower Brook nearby. A cluster of industries on the Danby road just east of the village became known as Factory Street and was home to such concerns as the Robinson Machine Shop and Carriage Manufactory (37), established in 1850.

Although mail and market brought farmers to the village, most lived in rural neighborhoods identified with a crossroads hamlet. Some hamlets provided a service like the blacksmith's



In the 1840s and 1850s, the first, simple, one-room plank schoolhouses were gradually replaced by schools built of brick. Four brick schools, including this one (12), still stand in Pawlet today. "Braintree School District No. 8, 1852" is inscribed in an oval stone above the front door. An outhouse is located to the rear.

shop at Orcutt's Corners (part of 43) or recreation like Bigart's Tavern (23, c.1810) at North Pawlet or the racetrack near Blossom's Corners. By 1860 almost all of the neighborhoods had brick district schoolhouses, like those at Buxton's Flats (39, c.1850), Braintree (12, 1852), Nelsonville (74, 1854), and North Pawlet (22, 1847). These were often used for local social gatherings and special events, such as visits by preachers from religious sects that did not have a church established in town.

When the Rutland and Washington Railroad was constructed along the western edge of town in 1851, a depot was located at the hamlet of Mark's Corners, which soon grew into the village of West Pawlet. Leonard and Florace Johnson, sons of James Johnson, one of the first settlers at West Pawlet, dominated the life of the village from 1850 to 1870. Florace ran the post office for a number of years in a Greek Revival style building (A44, c.1845), which may have also been his home, and owned another house (A63, c.1850) across the road. Leonard Johnson became the railroad station and telegraph agent in 1853 and was a dealer in plaster, lime, cement, and potatoes. His evident success is expressed in his ornate Greek Revival style home (A76, c.1850) built on the stately pavilion with ell plan with an Ionic colonnade across its front.

DURING THE 1850s AND 1860s farmers throughout Pawlet began to tend fewer sheep and to raise more dairy cattle, and this required new farm outbuildings. When town selectman Selden S. Brown took over his father's farm about 1855, he had several barns and outbuildings erected, as well as a new Greek Revival style pavilion with ell plan home (16). About 1865 Merritt Jones had a bank barn suitable for dairy cows built on his farm, and also replaced his grandfather's home with an Italianate style structure (14). The Wells and Pawlet Agricultural Society, which promoted the latest advances in animal husbandry and other



This (74) is one of the most outstanding rural complexes in Rutland County. Developed by Consider S. Bardwell, it is centered around a manmade pond, which was used to supply power for his noted axe and edge tool manufactory. It has farm buildings as well as the first cheese factory in the state, begun in 1864. Many of the structures, including the 1814 farmhouse, c.1820 smokehouse, 1854 schoolhouse, c.1860 granary, and the c.1860 pig houses, are built of brick.

agricultural pursuits, was formed in 1857 and, until interrupted by the Civil War, held an annual fair on the farm where Daniel Blossom later had a large Italianate style home (6) built c.1865.

Generally, farmers took the milk from their dairies and made cheese on their farms, that is until Consider S. Bardwell introduced the cooperative cheese factory to Vermont. Bardwell moved to a farm in Pawlet in 1834 and in 1846 began manufacturing axes and other edge tools as a sideline. In 1864 he built what is reputed to be the first cheese factory in Vermont. It became a cooperative in 1865. Bardwell's farm and manufacturing complex (74) is an outstanding example of 19th century, local agricultural self-sufficiency. It includes such buildings as the cheese factory, the edge tool trip-hammer shop, a brick smokehouse, corn crib, and hog house, and a unique, plastered, masonry cheese storage structure whose walls are scored on the exterior to resemble dressed stone and decoratively marbleized on the interior. Within the next two decades farmers in practically every town in the state built one or more cooperative cheese factories.

As the tasks of making and selling cheese and butter were shifted to cooperative cheese factories and creameries, farmers began to dramatically increase the size of their dairy herds. In the 1880s huge bank barns (5, 47) with 2 story internal cribs for silage were built on Pawlet farms to house the larger herds and provide feed



Described in 1867 as "elegant and commodious," this house (6) was built a few years earlier for David G. Blossom on his father's farmstead. Once wrapped around by a sweeping Italianate style porch, it remains distinctive for its corner pilasters with round arch panels, handsome front door, and first floor walls sided with flush boards.

for them during the winter months. Detached wooden silos were soon added to already existing dairy barns (e.g. 6, 27, 38), and farming came to be almost synonymous with dairying.

SLATE IN WESTERN PAWLET had been known to be plentiful since the 1850s, but it was not until after the Civil War that people began to commercially exploit slate-rock deposits. In 1864 Consider Bardwell leased a portion of land he owned in northwest Pawlet for quarrying to two Welshmen based in neighboring Granville, New York, and in 1870 he and Merritt Jones opened a quarry in the same vicinity. A slate trading company, Rising and Nelson, had already been established in West Pawlet in 1869; during the 1870s it purchased a number of quarries near the village of West Pawlet and became the largest slate producer in the area.

West Pawlet boomed as the slate waste piles beside it grew. Camillus Nelson, the prime mover in Rising and Nelson, and Mary, his wife, set the trend for stylish building. Their large, brick Italianate style home (A43) with Eastlake ornament and the requisite slate roof was erected on Main Street in 1878. Nelson's partner, Simeon Rising, and his wife, Charlotte, purchased land from Camillus and had their smaller but similarly styled wood-frame home (A42, c.1880) built next door. Following suit, other new homes in the village were built in the vernacular Italianate style (e.g. A6, A42, A61, A90) with broad, slate-clad gable roofs and round arch windows or cornice brackets. After a fire the Baptist Church (A15) was replaced in 1881 by a simple structure enlivened through the application of Eastlake ornament, particularly notable above its entrance. A church for the growing population of experienced Welsh slate workers was also built. It has since been demolished.

In the 1890s New Street between Church



The large, c. 1800, Georgian plan house (1) on this property in the northwesternmost corner of Pawlet sharply contrasts with the large barn behind it. Likely built in the 1880s, the barn was covered with slate that may have come from a nearby quarry. The name of the farm, "Mount Pleasant," is spelled out in red slate on the front gable end.

Street and the quarries was laid out for the new homes of Welsh and other stone workers. Houses of this period (e.g. A37, A38, A41, A58, A63) were wood frame, often multi-gabled structures exuberantly decorated with fanciful porches, polychrome slate roofs, and sunbursts or shinglework in the gable peak. The Nelsons, this time Herman and Thomas, who had by then taken their father's place in the company, may again have set the architectural trend with their ample wood-frame homes (perhaps A57 and A62) in the Queen Anne style on Main Street. Arthur H. Morrow, a salesman and later partner in the company, had a modest Colonial Revival style frame home (A64) built in 1903 across the street from the old brick Nelson home (A43).

After a fire in 1896 destroyed the wooden, Italianate style commercial buildings at the main intersection in the village, they were replaced by two, new, brick commercial blocks (A69, A70). Bold pressed metal cornices embellish the flat-roofed block (A70) and identify it with the late commercial Italianate style. The taller brick block (A69) with a wooden gable roof was built by Rising and Nelson, who located their offices on the second floor. Its substantial form and Queen Anne style details reflect the status of this enduring partnership.

Pawlet village remained a place of some activity at the end of the century as the combination of quarrying and successful dairy farming brought increased business to local merchants. An arrangement between merchant Marcellus Wheeler and the Town resulted in the erection in 1881 of a new Town Hall (C5), with the meeting hall on the second floor and Wheeler sharing the first floor of the building with the town clerk. A High Victorian Italianate style structure topped by a cupola, it has many details in common with the West Pawlet Baptist Church (A15) built the same year. Local Masons helped finance a new commercial block (C18, c.1885), which provided a meeting hall for the group on the second floor. It incorporates Masonic symbols in its polychrome slate roof.



The Pawlet Town Hall (C5) was constructed in 1881 as a joint effort of the Town and Marcellus Wheeler, who used two rooms on the first floor for his stores. It also served as a community center, with concerts, plays, public lectures, and dances being held within its walls. The porch was added in 1912.

In 1906 the slate and business interests of western Pawlet petitioned the state legislature to form a separate town, as had been done when the towns of Proctor and West Rutland were carved out of Rutland town in 1886. But the legislature demurred, Pawlet remained one town, and quarrying revenues continued to enrich the whole community through the 1920s, although the years of seemingly limitless expansion in the business were past. In 1911 residents voted funds for the construction of a new Colonial Revival style school (C46) on the site of a former hotel in Pawlet village, and that year the schoolyard became the focus for the sesquicentennial celebration of the town during Old Home Week in August. An even larger, eclectically styled school (A87) was constructed in West Pawlet on the site of an old academy building.

IN THE 1920s AUTOMOBILES shipped by rail were stored in a new, pressed concrete block warehouse (A72, c.1920) in West Pawlet that housed a car dealership. Some modest homes were built, like the small bungalow (B6, c.1925) in the hamlet of Spruce Gum, before the economic downturn of the 1930s and the universal use of synthetic roofing in the 1940s brought the slate industry to a standstill. Farmers adopted the automobile as an antidote to isolation and to bring to dairies and the railroad station fluid milk, which had replaced cheese and butter as the primary dairy product. After World War II cans of milk were left at crossroads like Spanktown for transport by trucks to the new milk processing plant (75, 1947) next to the railroad tracks south of West Pawlet.

In recent years Pawlet has gained a reputation as a sportsmen's center for hunting wild turkeys and other game. Located on the well-traveled VT Route 30, Pawlet village with its churches,



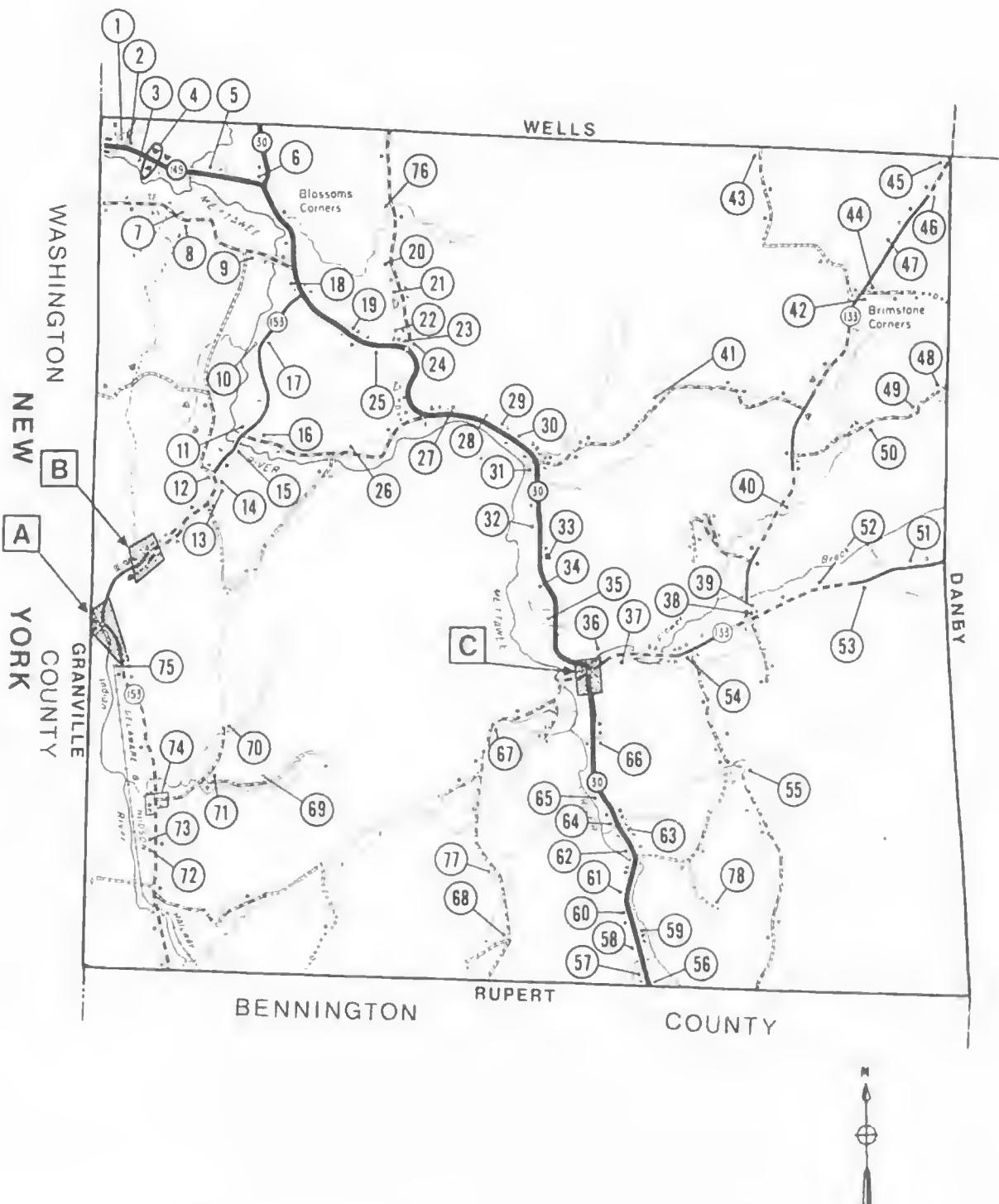
Riddling the landscape of West Pawlet are a number of slate quarries, some more than 175 feet deep. Quarry sheds at this site (4) in the northwest corner of town date from around 1900. One of the most prominent slate quarrying firms was Rising and Nelson, still in operation. Its founding partners were neighbors in West Pawlet. Simeon Rising's wood-frame home (A42, c.1880) is detailed with Italianate style segmental arch windows on the second floor and cornice brackets under the eaves.

old brick tavern, Town Hall, and pre-1850 homes retains its 19th century charm while catering to local residents and visitors. In West Pawlet slate processing continues on a limited scale (the old milk plant is now the offices of Rising and Nelson), and the village looks substantially as it did in 1900 with its nicely detailed wooden homes and brick commercial blocks. Both villages are historic districts listed in the State Register of Historic Places. But it is the farmhouses, barns, and crossroads communities that are the hidden architectural treasures of Pawlet. With practically every early 19th century house form from Cape Cod and gambrel-roofed types to large Federal style mansions, not to mention outstanding early 19th century farm complexes and four, brick, one-room schoolhouses, the town of Pawlet harbors an architectural landscape of exceptional beauty and diversity.

TOWN OF PAWLET MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A**, **B**, and **C**, see historic district maps.)



TOWN OF PAWLET
Sites listed in
the State Register
of Historic Places
(For locations
see town and
historic district
maps.)

1 House, c.1800
 Federal style, Georgian plan, hip roof.
 Features: paneled corner pilasters, distinctive chimney, paneled entry pilasters.
 Related barn, shed, barn.
 Features: polychrome slate, name inscription, cupola.

2 House, c.1800
 Architect/builder: Titus Cook.
 Vernacular-Federal style, Georgian plan.
 Features: enriched cornice, Italianate porch.
 Related carriage barn.

3 House, c.1860
 Gable roof, 2½ stories.
 Features: corner pilasters.
 Related shed.

4 Pawlet Slate Quarry
 a. Shed, c.1880
 b. Shed, c.1900
 c. Shed, c.1900
 d. Shed, c.1900
 e. Shed, c.1900

5 House, c.1900
 Gable roof, 2 stories.
 Related bank barn.

6 House, c.1865
 Greek Revival-Italianate style, gable roof, 2½ stories.
 Features: paneled corner pilasters, sidelights, full entablature, unusual window, paneled entry pilasters, applied woodwork, reveals.
 Related barn, barn, wood silo.

7 House, c.1875
 Gable roof, 2 stories.
 Features: kneewall window.

8 (Farm)
 a. House, c.1780
 Cape Cod.
 b. Shed, c.1920
 c. Shed, c.1920
 d. Barn, c.1890
 e. Chicken Coop, c.1920
 f. Barn, c.1910
 g. Barn, c.1900
 Features: wood silo.
 h. Barn, c.1920
 i. Barn, c.1920
 j. Shed, c.1920

9 House, c.1800
 Gambrel roof, 1½ stories.
 Related barn, barn.

10 House, c.1882
 Gable roof, 2 stories.
 Features: Queen Anne window, Queen Anne porch.
 Related mill.

11 House, c.1865
 Gable roof, 2 stories.
 Features: bay window, Queen Anne porch.

12 School, 1852
 Brick, gable roof, 1 story.
 Features: marble, splayed lintels, date inscription.
 Related outhouse.

13 House, c.1893
 Queen Anne style, gable roof, 1½ stories.
 Features: bay window, oriel window, stained glass.



Italianate style, gable roof, 2½ stories.
 Features: cornice brackets, segmental arch window, Italianate porch, round window, distinctive lintelboards.
 Related barn, carriage barn.
 Features: cupola.

15 House, c.1840
 Greek Revival style, Classic Cottage.
 Features: full entablature, entry entablature, entry pilasters, sidelights.
 Related barn.

16 House, c.1855
 Greek Revival style, pavilion with ells.
 Features: recessed porch, corner pilasters, entry entablature, fretwork, Italianate porch.
 Related barn, barn, carriage barn.
 Features: cupola.

17 House, c.1840
 Georgian plan.
 Features: sidelights, paneled corner pilasters, Queen Anne porch.
 Related barn.

18 House, c.1900
 Gable roof, 2 stories.
 Related ground level stable barn, barn, barn.

19 House, c.1840
 Greek Revival style, sidehall plan, 2½ stories.
 Features: full entablature, stone lintels, gable window, Colonial Revival porch, transom.
 Related tenant farmhouse, bank barn.

20 House, c.1825
 Classic Cottage.
 Features: sidelights, porch.
 Related house, barn.

21 House, c.1805
 Gable roof, 1½ stories.
 Related garage, shed, chicken coop.

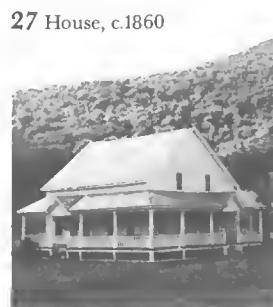
22 School, 1847
 Brick, gable roof, 1 story.

23 Tavern, c.1810
 Federal style, Georgian plan.
 Features: transom, entry entablature, paneled entry pilasters, full entablature.

24 House, 1845
 Greek Revival style, Classic Cottage.
 Features: sidelights, paneled entry pilasters, entry entablature, kneewall window.

25 House, c.1840
 Greek Revival style, pavilion with ells.
 Features: full entablature, recessed porch, paneled corner pilasters, paneled entry pilasters, columns.
 Related barn, barn, outhouse.

26 House, c.1870
 Georgian plan.
 Features: round arch window.
 Related barn, chicken coop.



Gable roof, 1½ stories.
 Features: Colonial Revival porch.
 Related barn, chicken coop, barn.

28 House, c.1870
 Greek Revival style, Classic Cottage.
 Features: entry pilasters, entry entablature, peaked lintelboards.
 Related barn, shed, garage.

29 House, c.1840
 Classic Cottage.
 Features: sidelights, Queen Anne porch.

30 House, c.1850
 Classic Cottage.
 Features: peaked lintelboards, Queen Anne porch.
 Related barn.

31 House, c.1835
 Federal-Greek Revival style, Georgian plan, brick.
 Features: sidelights, stone lintels, marble, Queen Anne porch, transom, gable fanlight, distinctive chimney.
 Related barn.

32 House, c.1835
 Greek Revival style, Georgian plan, brick.
 Features: stone lintels, marble, sidelights, entry pilasters, distinctive door.
 Related barn, barn.

33 House, c.1800
 Cape Cod.
 Related shed, barn.

34 House, c.1840
 Greek Revival style, sidehall plan, 2 stories.
 Features: transom, paneled corner pilasters, sidelights, entry pilasters, entry entablature, peaked lintelboards.
 Related barn.

35 House, c.1850
 Greek Revival style, Classic Cottage.
 Features: entry entablature, entry pilasters, full entablature.
 Related barn.

36 Church, 1826
 Vernacular-Federal style, brick veneer, gable roof, 2½ stories.
 Features: splayed lintels, gable fan, Queen Anne porch.
 Related carriage barn, corn crib, cemetery.

37 Factory, c.1850
 Gable roof, 2½ stories.

- 38 (Farm)**
- a. House, c.1900
 - b. House, c.1840
 - c. Barn, c.1890
 - d. Barn, c.1890
 - e. Barn, c.1885
 - f. Shed, c.1900
 - g. Barn, c.1890

39 School, c.1850
 Brick, gable roof, 1 story.
 Features: transom, flat arches.

40 House, c.1800
 Cape Cod, gambrel roof.
 Related barn.

41 House, c.1790
 Georgian plan, hip roof.
 Related shed.

42 House, c.1830/c.1890
 Gable roof, 2 stories.
 Features: Colonial Revival porch.
 Related barn, house, shop.

43 House, c.1845
 Greek Revival style, Classic Cottage.
 Features: paneled corner pilasters, entry entablature, sidelights, entry pilasters, full entablature, Greek Revival porch.
 Related stable.

44 House, c.1810



Cape Cod.
 Features: sidelights, entry entablature, entry pilasters, distinctive door.

45 House, c.1840
Greek Revival style, Classic Cottage.
Features: paneled corner pilasters, paneled entry pilasters, full entablature, sidelights, entry entablature, distinctive door.
Related barn, barn.
Features: cupola.

46 House, c.1800
Cape Cod.
Features: kneewall window, entry entablature.

47 (Farm)
a. House, c.1840
Vernacular-Greek Revival style, I-house.
Features: corner pilasters, full entablature, transom, sidelights, entry entablature, entry pilasters, Colonial Revival porch.
b. Shop, c.1840
Features: hoist, sidelights.
c. Shed, c.1890
d. Barn, c.1875
Features: cupola, metal silo.

48 (Farm)
a. House, c.1810
Georgian plan.
Features: sidelights, entry pilasters, entry entablature, distinctive chimney.
b. Barn, c.1890
c. Barn, c.1890
d. Barn, c.1890
Features: silo.
e. Shed, c.1900
f. House, c.1890
Gable roof, 1½ stories.
g. Shed, c.1910

49 House, 1793
Cape Cod.
Features: transom, applied woodwork, enriched cornice, entry entablature, entry pilasters, distinctive door.
Related barn.

50 House, 1805
Cape Cod.
Related barn, barn, shed.

51 House, c.1840


Federal-Greek Revival style, gable roof, 2 stories.
Features: full entablature, entry entablature, sidelights, gable fan, paneled entry pilasters, paneled corner pilasters, peaked lintelboards, distinctive door.
Related barn, garage.

52 House, c.1800
Federal style, I-house, hip roof.
Features: entry entablature, sidelights, enriched frieze, entry pilasters, transom.
Related barn, barn, wood silo.

53 House, c.1800



Gambrel roof, 1½ stories.
Features: Queen Anne porch, sidelights, distinctive door.
Related barn, bank barn.

54 House, c.1820
Federal style, I-house.
Features: flushboard siding, full entablature, gable fan, enriched cornice, distinctive lintelboards, Queen Anne porch.
Related barn, barn.

55 House, 1810
Federal style, Georgian plan, brick.
Features: transom, paneled entry pilasters, entry entablature, distinctive chimney, enriched frieze, full entablature, flat arches, sidelights, entry fan.

56 House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch.
Related garage.

57 Sargent Farm
a. House, 1799
Federal style, hip roof, 2 stories.
Features: distinctive lintelboards, corner pilasters, entry pilasters, entry entablature, sidelights, entry fanlight, transom, window tracery, distinctive door.
b. Barn, c.1885
c. Shed, 1950
d. Shed, c.1950
e. Shed, c.1920
f. Barn, c.1900
g. Barn, c.1900
h. Barn, c.1890

58 House, c.1800
Federal style, I-house.
Features: sidelights, transom, corner pilasters, entry pilasters, entry entablature.

59 House, c.1860
Three-quarter Georgian plan.
Features: peaked lintelboards, Italianate porch.

60 House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch.
Related barn.

61 House, c.1840
Greek Revival style, Georgian plan.
Features: paneled corner pilasters, gable window, sidelights, transom, entry pilasters, cupola.
Related bridge, barn, barn.

62 House, c.1870
Gable roof, 1½ stories.
Features: peaked lintelboards.

63 House, c.1800
Cape Cod.

64 House, c.1800
Three-quarter Cape Cod.
Features: transom.

65 House, c.1850
Gable roof, 2½ stories.
Features: Queen Anne porch.

66 House, c.1865



Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, round window, hood moldings, distinctive lintelboards.
Related barn.

67 House, c.1840
Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, sidelights, entry entablature, Italianate porch.

68 House, c.1830
Classic Cottage.
Related barn, sugarhouse.

69 House, c.1830
Greek Revival style, Classic Cottage.
Features: entry entablature, corner pilasters, entry pilasters.
Related barn, garage.

70 House, c.1835
Classic Cottage.
Related bank barn.

71 House, 1834
Classic Cottage, brick.
Features: distinctive chimney, stone lintels, marble, date inscription.
Related barn, barn.

72 House, c.1840
Greek Revival style, Georgian plan, brick.
Features: stone lintels, marble, reveals, sidelights, gable fan.
Related barn.

73 House, c.1880
Georgian plan.
Features: continuous architecture, sidelights, transom.
Related corn crib, barn.
Features: cast-iron, cupola.

74 C. S. Bardwell Farm

a. House, 1814
Federal style, Three-quarter I-house, brick.

Features: enriched cornice, distinctive chimney, date inscription, splayed marble lintels, Colonial Revival porch, sidelights.

b. Barn, c.1820
c. Warehouse, c.1850
Stone, gable roof, 1 story.

d. Granary, c.1860

Brick.

Features: marble lintels, cast-iron.

e. Pighouse, c.1860

Brick.

f. Smokehouse, c.1820

Brick.

g. Factory, c.1860

Gable roof, 2 stories.

h. Sugarhouse, c.1914

i. Barn, c.1920

Gambrel roof.

j. School, 1854

Federal-Greek Revival style, brick, gable roof, 1½ stories.

Features: marble, date inscription, stone lintels, flat arches, sidelights, entry pilasters.

k. House, c.1835

Gable roof, 1½ stories.

Features: full entablature, corner pilasters.

l. Barn, c.1972

75 Creamery, 1947
Brick, gable roof, 1 story.
Features: distinctive chimney.

76 House, c.1895

Queen Anne style, gable roof, 2½ stories.

Features: Queen Anne porch, shinglework, Queen Anne window.
Related barn.

77 House, c.1860

Georgian plan.

Features: peaked lintelboards.

Related barn.

78 House, 1845

Greek Revival style, sidehall plan, 2 stories.

Features: full entablature, distinctive lintelboards, paneled entry pilasters.

WEST PAWLET HISTORIC DISTRICT

The village of West Pawlet came into prominence after the completion of the railroad in 1851 and the development of a prosperous slate industry. Its streets are lined with handsome mid to late 19th century buildings. Large or small, many of these houses and commercial blocks are embellished with wooden details from the Greek Revival, Italianate, Queen Anne, and Colonial Revival styles.



(A51, c.1900)



(A69, c.1897; A70, c.1897; A71, c.1910)



(A57, c.1890)



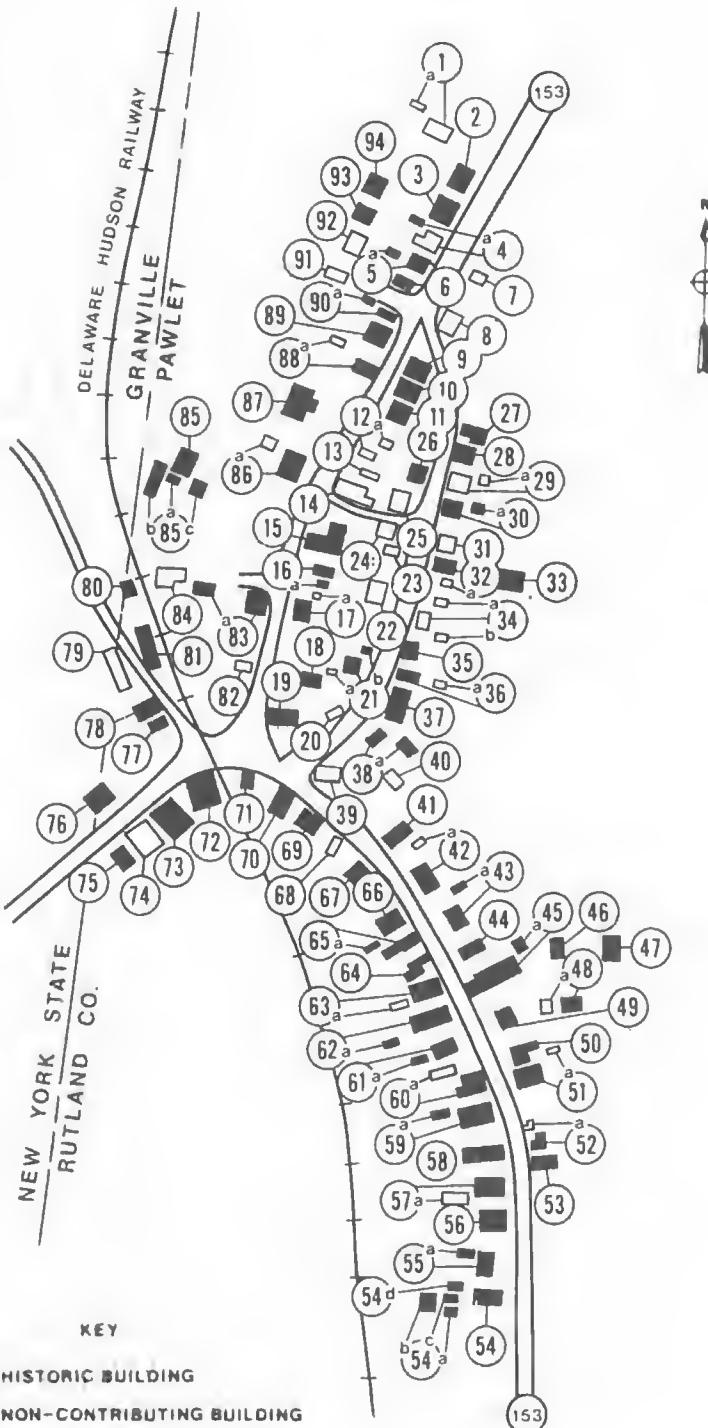
(A36, c.1900)



(A76, c.1840)

A WEST PAWLET HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

WEST PAWLET HISTORIC DISTRICT

A1 House, c.1890
Non-contributing due to alterations.

A1a Garage, c.1975
Non-contributing due to age.

A2 House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch, leaded glass window.

A3 House, c.1880
Gable roof, 2 stories.
Features: Queen Anne porch, shinglework.

A4 House, c.1900
Non-contributing due to alterations.

A4a Barn, c.1895

A5 House, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch.

A5a Garage, c.1930

A6 House, c.1890



Gable roof, 2½ stories.
Features: Italianate porch.

A7 House, c.1960
Non-contributing due to age.

A8 House, c.1900
Non-contributing due to alterations.

A9 House, c.1900
Gable roof, 2 stories.
Features: Queen Anne window.

A10 House, c.1900
Gable roof, 2 stories.
Features: porch.

A11 House, c.1900
Gable roof, 2 stories.
Features: porch.

A12 Courthouse, c.1900
Non-contributing due to alterations.

A12a Garage, c.1960
Non-contributing due to age

A13 House, c.1900
Non-contributing due to alterations.

A14 Chicken Coop, c.1900
Non-contributing due to alterations.

A15 Church, 1881

High Victorian Italianate style, gable roof, 1½ stories. Features: entry fan, transom, stained glass, keystones, belfry, spire, hood moldings, round arch window, window fanlight, distinctive door.

A16 School, c.1880
Gable roof, 1 story.
Features: gable fan.**A16a** Garage, c.1925**A17** House, c.1840
Greek Revival style, gable roof, 2 stories.
Features: full entablature, entry entablature, sidelights.**A17a** Garage, c.1960
Non-contributing due to age.**A18** House, c.1900
Gable roof, 2 stories.**A19** House, c.1830
Gable roof, 1½ stories.**A20** House, c.1895
Non-contributing due to alterations.**A21** House, c.1875
Gable roof, 2 stories.**A21a** Garage, c.1950
Non-contributing due to age.**A21b** Shed, c.1895**A22** House, c.1900
Non-contributing due to alterations.**A23** House, c.1900
Non-contributing due to alterations.**A24** House, c.1900
Non-contributing due to alterations.**A25** House, c.1900
Non-contributing due to alterations.**A26** House, c.1890
Gable roof, 2 stories.**A27** House, c.1910
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: stained glass, leaded glass window, shinglework.**A28** House, c.1900
Gable roof, 2 stories.**A29** House, c.1900
Non-contributing due to alterations.**A29a** Garage, c.1975
Non-contributing due to age.**A30** House, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch.**A30a** Carriage Barn, c.1890**A31** House, 1900
Non-contributing due to alterations.**A32** House, c.1890
Gable roof, 2 stories.**A32a** Garage, c.1975
Non-contributing due to age.**A33** Duplex, c.1900
Gable roof, 2 stories.**A34** House, c.1900
Non-contributing due to alterations.**A34a** Shed, c.1950
Non-contributing due to age.**A34b** Garage, c.1950
Non-contributing due to age.**A35** Carriage Barn, c.1900**A36** House, c.1900
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: Queen Anne porch, stained glass, shinglework.**A36a** Garage, c.1950
Non-contributing due to age.**A37** House, c.1880
Gable roof, 2 stories.**A38** House, c.1900

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: stained glass, shinglework, Queen Anne porch.

A38a Carriage Barn, c.1900**A39** Fire Station, 1947
Non-contributing due to age.**A40** Fire Station, c.1983
Non-contributing due to age.**A41** House, c.1900
Gable roof, 2 stories.
Features: shinglework, stained glass, Queen Anne porch.**A42** House, c.1880
Italianate style, Three-quarter Georgian plan.
Features: cornice brackets, hood moldings, round arch window, Italianate porch, segmental arch window.**A42a** Garage, c.1970
Non-contributing due to age.**A43** House, 1878
Italianate style, brick veneer, hip roof, 2½ stories.
Features: bay window, door hood, segmental arch window, distinctive door.**A43a** Barn, c.1895**A44** House, c.1845
Greek Revival style, gable roof, 1½ stories.
Features: paneled corner pilasters, full entablature, sidelights, entry entablature, paneled entry pilasters, fretwork.**A45** House, c.1890
Wood shingle, gable roof, 2 stories.

Features: corner pilasters, full entablature, shinglework, enriched frieze, Queen Anne window.

A45a Carriage Barn, c.1890/c.1930**A46** House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch.**A46a** Barn, c.1890/c.1930**A47** House, c.1900
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: Queen Anne porch.**A48** House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch, shinglework, stained glass.**A48a** Garage, c.1960
Non-contributing due to age.**A49** House, c.1887
Vernacular-French Second Empire style, Mansard roof, 2½ stories.
Features: distinctive dormer, porch.**A50** House, c.1890
Gable roof, 2 stories.**A51** House, c.1900
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: stained glass, shinglework, Queen Anne porch.**A51a** Garage, c.1950
Non-contributing due to age.**A52** House, c.1880
Gable roof, 2 stories.
Features: porch.**A52a** Garage, c.1950
Non-contributing due to age.**A53** House, c.1890
Gable roof, 2½ stories.
Features: stained glass.**A54** House, c.1890
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: Queen Anne porch, shinglework.**A54a** Garage, c.1920**A54b** Barn, c.1920**A54c** Barn, c.1920**A54d** Shed, c.1920**A55** House, c.1890
Gable roof, 2 stories.
Features: shinglework, porch.**A55a** Barn, c.1890**A56** House, c.1890
Gable roof, 2 stories.
Features: marble.**A57** House, c.1890
Queen Anne style, hip roof, 2½ stories.

Features: stained glass, beltcourse, applied woodwork, shinglework, Queen Anne porch, bay window, polychrome slate, Queen Anne window.

A57a Garage, c.1950
Non-contributing due to age.**A58** House, c.1890
Gable roof, 2½ stories.
Features: bay window, Queen Anne porch.**A59** House, c.1890
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: full entablature, sunburst, shinglework, beltcourse.**A59a** Barn, c.1900**A60** House, c.1890
Gable roof, 2 stories.
Features: Italianate porch.**A60a** Garage, c.1950
Non-contributing due to age.**A61** House, c.1900
Colonial Revival style, gable roof, 2½ stories.
Features: Palladian window, Colonial Revival porch, distinctive chimney.**A61a** Carriage Barn, c.1890**A62** House, c.1890

Queen Anne style, hip roof, 2½ stories.

Features: Queen Anne porch, beltcourse, bay window, shinglework, Queen Anne window.

A62a Carriage Barn, c.1890
Vernacular-Queen Anne style.
Features: shinglework.

A63 House, c.1855
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, sidelights, porch.

A63a Garage, c.1950
Non-contributing due to age.

A64 House, 1903
Vernacular-Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: Palladian window, enriched cornice, Queen Anne porch, shinglework.

A65 House, c.1870
Gable roof, 2 stories.
Features: flushboard siding, round arch window.

A65a Carriage Barn, c.1890

A66 House, c.1890
Gable roof, 2 stories.
Features: porch.

A67 Duplex, 1890
Gable roof, 2 stories.

A68 House, c.1950
Non-contributing due to age.

A69 Store, c.1897
Queen Anne style, brick, gable roof, 2½ stories.
Features: cornice brackets, Queen Anne window, bargeboard, sunburst, beltcourse, enriched cornice, stained glass.

A70 Commercial Block,



c.1897
Italianate style, brick, 2 stories.
Features: wall pilasters, enriched cornice, enriched frieze, transom, roof finials.

A71 Store, c.1910
Gable roof, 1 story.
Features: original storefront.

A72 Garage, c.1920
Hip roof.
Features: pressed stone, date inscription.

A73 Carriage Barn, c.1890
Features: cupola.

A74 House, c.1900
Non-contributing due to alterations.

A75 House, 1890
Gable roof, 1½ stories.

A76 House, c.1850
Greek Revival style, pavilion with ell.
Features: recessed porch, paneled entry pilasters, sidelights, full entablature, corner pilasters, label lintels, flushboard siding, Greek Revival porch, gable fan.

A77 Store, c.1910
Gable roof, 1 story.
Features: original storefront.

A78 Store, c.1890
Gable roof, 2½ stories.
Features: original storefront.

A79 Store, c.1975
Non-contributing due to age.

A80 House, c.1845
Gable roof, 2 stories.
Features: corner pilasters, full entablature.

A81 Railroad Station, c.1890
Gable roof, 1½ stories.
Features: stickwork, rafter tails.

A82 Greenhouse, c.1970
Non-contributing due to age.

A83 House, c.1860
Georgian plan.
Features: Colonial Revival porch.

A83a Garage, c.1940

A84 Mobile Home, c.1960
Non-contributing due to age.

A85 House, c.1940
Gable roof, 1½ stories.

A85a Shed, c.1900

A85b Garage, 1940

A85c Shed, c.1920

A86 Duplex, c.1900
Gable roof, 2 stories.

A86a Shed, c.1945
Non-contributing due to age.

A87 School, 1911
Queen Anne-Colonial Revival style, pavilion with ell, hip roof.
Features: quoins, cupola, sunburst, hood moldings, entry pilasters, entry pediment.

A88 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.

A88a Garage, c.1975
Non-contributing due to age.

A89 House, c.1880
Gable roof, 2 stories.
Features: Queen Anne porch, bay window.

A90 House, c.1880



Vernacular-Italianate style, gable roof, 2 stories.
Features: round arch window, Italianate porch.

A90a Garage, c.1930

A91 Mobile Home, c.1970
Non-contributing due to age.

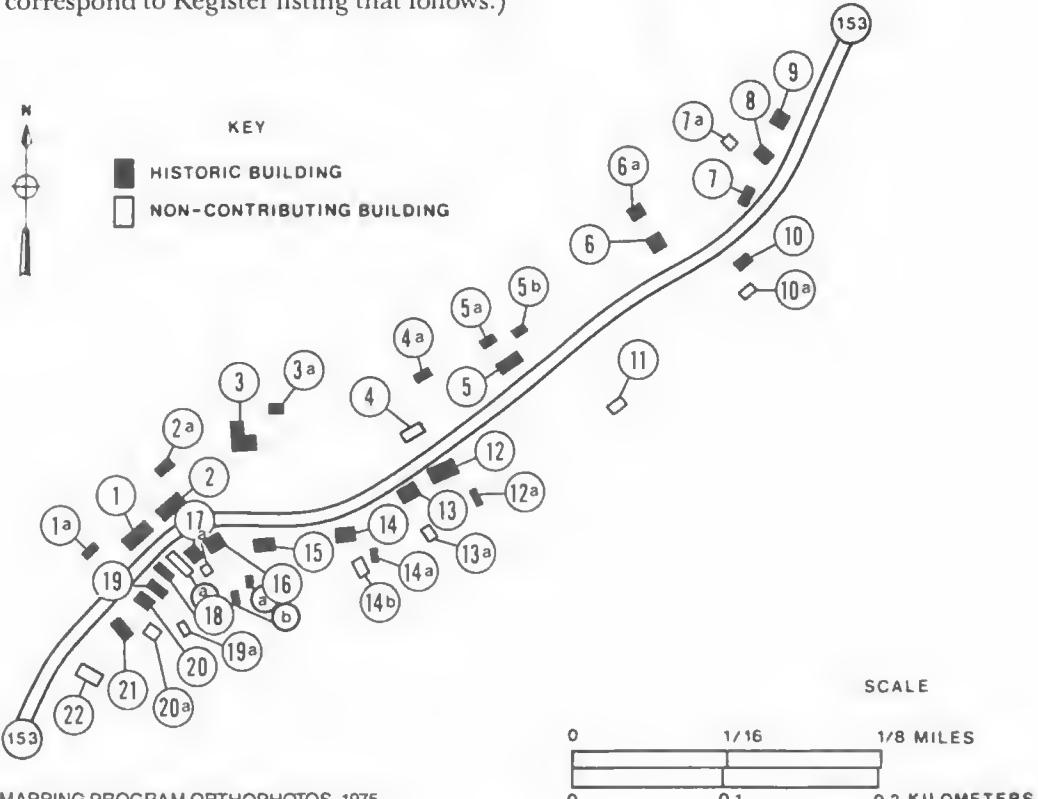
A92 House, c.1900
Non-contributing due to alterations.

A93 House, c.1890
Gable roof, 2 stories.
Features: porch.

A94 Duplex, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch.

B SPRUCE GUM HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Stretching just to the north of West Pawlet village beyond the once busy slate quarries is the area known as Spruce Gum. Most buildings date from the late 19th century when slate production was at its peak, but there are also early Greek Revival style houses and a modest but attractive dwelling with Bungalow style features.



VT Route 153



(B6, c. 1925)



(B15, c. 1835)

**SPRUCE GUM
HISTORIC DISTRICT**

B1 House, c.1890
Gable roof, 2 stories.

B1a Garage, c.1940

B2 House, c.1885
Gable roof, 2 stories.

B2a Barn, c.1920

B3 House, c.1870
Gable roof, 2 stories.
Features: peaked lintelboards,
distinctive door.

B3a Carriage Barn, c.1890

B4 House, c.1910
Non-contributing due to alter-
ations.

B4a Carriage Barn, c.1920

B5 Duplex, c.1870
Gable roof, 2 stories.
Features: Italianate porch.

B5a Carriage Barn, c.1890

B5b Shed, c.1900

B6 House, c.1925
Bungalow style, 1½ stories.
Features: stickwork, Bungalow
porch, rafter tails.

B6a House, c.1845



Gable roof, 1½ stories.

B7 House, c.1905
Gable roof, 2 stories.

B7a Garage, c.1950
Non-contributing due to age.

B8 House, c.1890
Gable roof, 2 stories.
Features: porch.

B9 House, c.1910
Gable roof, 2 stories.
Features: Italianate porch.

B10 House, c.1875
Gable roof, 2 stories.

B10a Garage, c.1965
Non-contributing due to age.

B11 Church, 1967
Non-contributing due to age.

B12 Duplex, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch.

B12a Chicken Coop, c.1930

B13 House, c.1880
Gable roof, 2 stories.
Features: Queen Anne porch,
shinglework.

B13a Garage, c.1950
Non-contributing due to age.

B14 House, c.1830
Greek Revival style, Classic
Cottage.
Features: fretwork, paneled
corner pilasters, Italianate
porch.



B14a Barn, c.1890

B14b Garage, c.1950
Non-contributing due to age.

B15 House, c.1835
Vernacular-Greek Revival
style, I-house.
Features: entry pilasters, side-
lights, entry entablature.

B16 House, c.1880
Gable roof, 2 stories.
Features: shinglework.

B16a Garage, c.1930

B16b House, c.1895
Gable roof.

B17 House, c.1880
Vernacular-Queen Anne style,
gable roof, 2 stories.
Features: shinglework, bay
window.

B17a Garage, c.1970
Non-contributing due to age.

B18 House, c.1885
Gable roof, 2 stories.
Features: shinglework, Queen
Anne porch.

B18a Garage, c.1960
Non-contributing due to age.

B19 House, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch.

B19a Garage, c.1960
Non-contributing due to age.

B20 House, c.1895
Gable roof, 2 stories.
Features: polychrome slate.

B20a Garage, c.1955
Non-contributing due to age.

B21 Garage, c.1920

B22 House, c.1900
Non-contributing due to alter-
ations.

PAWLET VILLAGE HISTORIC DISTRICT

Many buildings in Pawlet village date from the early to mid 1800s when it was an important local milling and commercial center. They include sophisticated examples of the Federal and Greek Revival styles with richly detailed doorways, simple, later 19th century structures, and several good examples of the Colonial Revival style.



Masonic Hall (C18, c.1885)



Pawlet Village



(C26, c.1845)



(C31, c.1795)



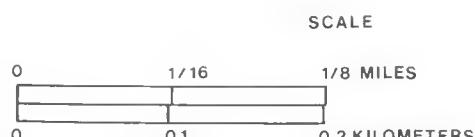
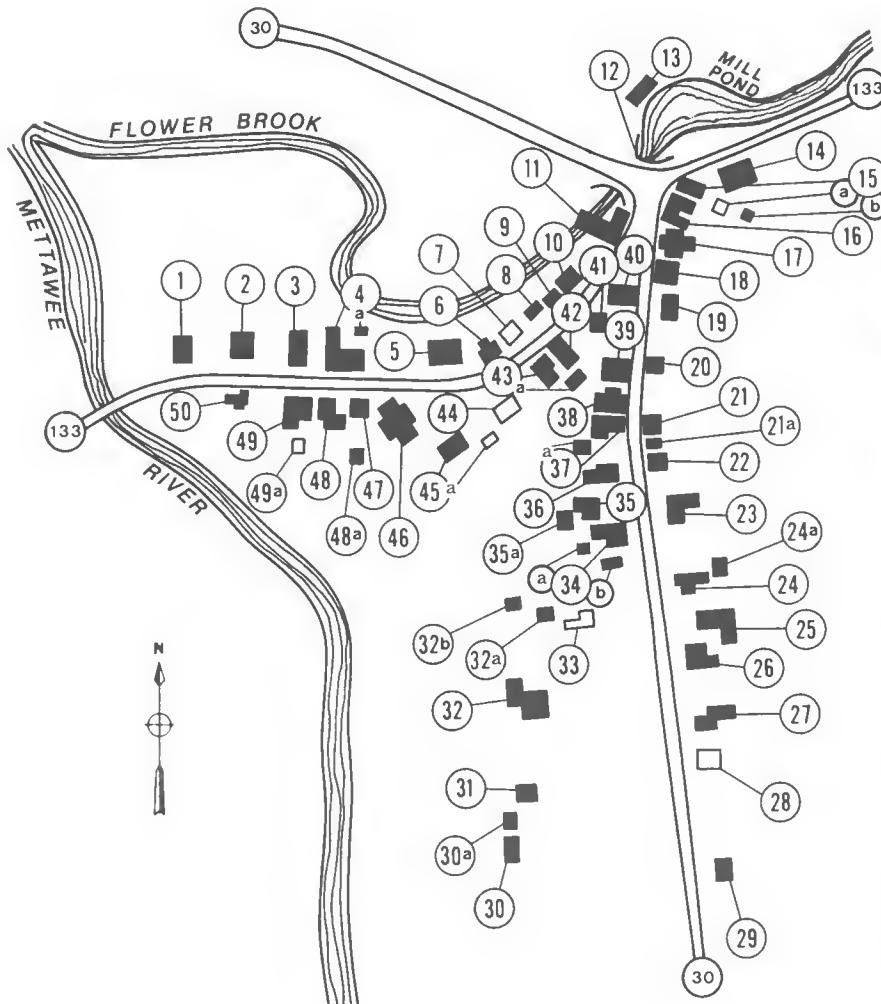
(C34b, c.1840)



Pawlet Graded School (C46, 1911)

C PAWLET VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

PAWLET VILLAGE HISTORIC DISTRICT

C1 House, c.1825
Vernacular-Federal style,
I-house.
Features: flushboard siding,
rafter tails, Queen Anne
porch.

C2 House, c.1910
Vernacular-Colonial Revival
style, hip roof, 2½ stories.
Features: Colonial Revival
porch.

C3 House, c.1835



Vernacular-Federal Revival style, gable roof, 1 story.
Features: entry entablature,
distinctive lintelboards,
paneled entry pilasters.

C4 House, c.1860
Gable roof, 2½ stories.
Features: segmental arch
window.

C4a Barn, c.1900

C5 Town Hall, 1881
High Victorian Italianate
style, gable roof, 2½ stories.
Features: cupola, porch, round
arch window, spire, hood
moldings, segmental arch win-
dow, stickwork.

C6 House, c.1830
Half I-house.
Features: Colonial Revival
porch.

C7 House, c.1850
Non-contributing due to alter-
ations.

C8 House, c.1842
Greek Revival style, Classic
Cottage.
Features: paneled entry
pillars, entry entablature,
sidelights, paneled corner
pillars, full entablature,
Queen Anne porch.

C9 House, c.1820
Classic Cottage.
Features: Queen Anne porch.

C10 Railroad Station, c.1875
Hip roof, 1½ stories.
Features: bay window,
stickwork.

C11 Hotel, 1808/c.1890
Vernacular-Federal style,
brick, gable roof, 2½ stories.
Features: splayed lintels.

C12 Bridge, c.1840/c.1928
Stone.

C13 Mill, c.1890
Gable roof, 2 stories.

C14 Church, 1841



Vernacular-Greek Revival-Gothic Revival style, gable roof, 1½ stories.
Features: central tower, paneled corner pilasters, full entablature, stained glass, spire, pointed arch window, distinctive door.

C15 House, c.1890
Gable roof, 2½ stories.

C15a Garage, c.1955
Non-contributing due to age.

C15b Barn, c.1890

C16 House, c.1820
Gable roof, 2½ stories.
Features: Queen Anne porch, balcony.

C17 Store, c.1845
Pavilion with eells.
Features: entry pilasters, Italianate porch.

C18 Commercial Block, c.1885
Gable roof, 3½ stories.
Features: Queen Anne porch, polychrome slate.

C19 House, c.1850
Classic Cottage.

C20 Carriage Barn, c.1900

C21 House, c.1870
Italianate style, 2 stories.
Features: peaked lintelboards, Queen Anne porch.

C21a Barn, c.1900

C22 Carriage Barn, c.1860

C23 House, c.1840
Federal-Greek Revival style, gable roof, 1½ stories.
Features: sidelights, Queen Anne porch, entry entablature, entry pilasters, kneewall window.

C24 House, c.1860
Italianate style, gable roof, 2½ stories.
Features: cornice brackets, Italianate porch.

C24a Barn, c.1890

C25 Barn, c.1845

C26 House, c.1845
Greek Revival style, sidehall plan, 2½ stories.
Features: paneled corner pilasters, entry entablature, full entablature, sidelights, gable fan, reveals, fretwork, paneled entry pilasters, porch.

C27 House, c.1845
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, transom, paneled entry pilasters, flushboard siding, gable fan, sidelights, entry entablature.

C28 Carriage Barn, c.1900
Non-contributing due to alterations.

C29 House, c.1835
Greek Revival style, Georgian plan.
Features: sidelights, transom, corner pilasters, gable window, fretwork, paneled entry pilasters, distinctive door.

C30 House, c.1800
Gambrel roof, 1½ stories.
Features: distinctive dormer.

C30a Carriage Barn, c.1890

C31 House, c.1795



Federal style, Georgian plan, hip roof.
Features: massive central chimney, entry pilasters, enriched cornice, entry fanlight, entry pediment, fretwork, applied woodwork, corner pilasters, full entablature.

C32 House, c.1860
Vernacular-Italianate style, gable roof, 2½ stories.
Features: peaked lintelboards, Gothic Revival porch, cornice brackets, gable screen, cobblestone.

C32a Shed, c.1900

C32b Barn, c.1890

C33 House, c.1870
Non-contributing due to alterations.

C34 House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: paneled corner pilasters, sidelights, transom, Queen Anne porch, distinctive lintelboards, entry pilasters, shinglework, gable fanlight.

C34a Smokehouse, c.1870
Stone.

C34b Carriage Barn, c.1840



Features: carriage bays.

C35 House, c.1880
Greek Revival style, gable roof, 2½ stories.
Features: kneewall window, peaked lintelboards, Queen Anne porch.

C35a Carriage Barn, c.1890

C36 House, c.1890
Gable roof, 2½ stories.
Features: bay window, Queen Anne porch.

C36a Garage, c.1920

C37 House, c.1835
Half I-house.
Features: sidelights, paneled entry pilasters.

C37a Barn, c.1890

C38 House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, sidelights, entry entablature, Queen Anne porch, full entablature.

C39 House, c.1880
Gable roof, 2½ stories.
Features: Queen Anne porch.

C40 House, c.1800
Federal style, Georgian plan, brick.
Features: distinctive chimney, porch, flat arches, Colonial Revival porch.

C41 Carriage Barn, c.1890

C42 Store, c.1885
Italianate-Eastlake style, 2 stories.
Features: applied woodwork, enriched cornice, enriched frieze, cornice brackets, porch.

C42a Barn, c.1885

C43 House, c.1835
Vernacular-Federal style, gable roof, 2½ stories.
Features: gable fan, Italianate porch.

C43a Barn, c.1840

C44 House, c.1835
Non-contributing due to alterations.

C45 House, c.1810
Georgian plan.

C45a Garage, c.1950
Non-contributing due to age.

C46 School, 1911
Colonial Revival style, pavilion with eells, hip roof.
Features: keystones, reveals, cobblestone, round window, entry pediment, enriched cornice.

C47 House, c.1820
Vernacular-Federal style, Georgian plan.
Features: sidelights, entry pilasters, entry entablature.

C48 House, c.1860



Sidehall plan, 1½ stories.
Features: Queen Anne porch.

C48a Barn, c.1880

C49 House, c.1810
Gambrel roof, 1½ stories.

C49a Garage, c.1960
Non-contributing due to age.

C50 House, c.1890
Gable roof, 2½ stories.
Features: shinglework.



PITTSFIELD

The town of Pittsfield encompasses a portion of the Tweed River valley and the steep eastern slopes of the Green Mountain range. Settlement of the valley began about 1790, and shortly after 1800 the Rutland to Stockbridge Turnpike, now traced in part by VT Route 100, provided an important communication and trade link with other towns. Pittsfield village developed where the turnpike crossed the west branch of the Tweed River, and small water-powered mills flourished there throughout the century. The latter half of the 19th century witnessed a boom in lumbering and mining in the town. Lumbering and wood products remained important until after World War I. With its vernacular farmhouses and reminders of various milling activities, Pittsfield offers an insight into the life of an isolated, 19th century Green Mountain town.

THE FIRST SAWMILL and grist mill on the Tweed River were built in 1791 by Charles Goodrich, who named the town after his hometown of Pittsfield, Massachusetts. In 1804 on a knoll above his mills and farm Charles built for his son James a large 2½ story house (7), which rests on a stone foundation faced with brick. From this vantage point James Goodrich watched the village of Pittsfield develop between

Once the site of a number of mills and small workshops, lower Pittsfield village looks much as it might have 100 years ago on a cold January morning in the Green Mountains.

his home and his father's mills, and in 1819 he donated land for the village green, following that gift with another portion in 1835.

The Rutland to Stockbridge Turnpike, completed through the town along the river in 1808, opened up Pittsfield to other towns and made cash crop agriculture possible in the ensuing decades. The population of the town jumped from 164 to 338 between 1800 and 1810 and reached a peak of 615 in 1840. As more farms became established and older residents rebuilt, numerous wood frame farmhouses began to appear in the valley. Most were built between 1830 and 1870 and decorated with details of the popular Greek Revival style. A house (12, c.1840) on the site of Charles Goodrich's farm is one of the best examples. It is built in the Classic Cottage form used for farmhouses throughout Pittsfield, with well-defined corner pilasters, a fully shaped cornice, and a central entrance with sidelights and an entablature. A somewhat plainer, but representative, Classic Cottage (21) with peaked lintelboards as its ornament was built c.1850 overlooking the Tweed River in the south of town.

A village center for the expanding agricultural



Charles Goodrich, who came to Pittsfield in 1792 and established the first mills in town, built this Georgian plan home (7) for his son James in 1804.

community developed slowly after about 1820 on the Rutland to Stockbridge Turnpike where it crossed the Tweed River at the Goodrich mills. As it evolved, Pittsfield village became organized on two distinct levels dictated by function and topography. An “upper village” of dwellings and civic buildings became arranged along the slender green donated by James Goodrich. The “lower village,” down by the river, included buildings associated with the mills and other small scale industry, such as a tannery (in a wing of A12), a cooperage (A17, c.1830), and a tavern (A18, c.1840).

AN INDUSTRIAL ERA for the town began in the last half of the 19th century when the surrounding mountains were exploited for their gold, iron, soapstone, and timber. The gold and iron proved of insufficient quantity, the soapstone was quarried and worked on a small scale, but the timber provided almost six decades of employment for residents. Although no sawmills remain along the waterways in Pittsfield, a late Greek Revival style house (13, c.1870) in the lower village built by mill owner Charles T. Allen still stands as a reminder of the time when the Tweed River was often crowded with logs waiting to be milled. While overall the house has Greek Revival styling with a temple front form, corner pilasters, and a classical door surround, the door evokes the Italianate style with its two panels and long, upper panes of glass. Dr. Charles W. Brigham was another lumberman with mills in Pittsfield and neighboring Chittenden. His home (A5, c.1875) was built in the upper village in the Italianate style, with two prominent bay windows on its facade.

Many buildings around the village green were constructed during the prosperous years of intense lumbering activity. A comparatively high degree of stylishness is evident in the Queen Anne style house (A26, c.1890) Charles Allen



In 1910 Dr. Archie Ranney, who had returned to his native Pittsfield from a medical practice in Cleveland, built his home (20) and a large gambrel-roofed barn at a cost of \$8,000. Both porches have Doric columns, popular in the Colonial Revival style, and flared skirts above their concrete foundations.

built for his wife, a dressmaker, at the northern end of the green. With its tower, varied roofs, and decorative shingles, it stands out as the most elaborate home in the village. The original uses of a commercial structure (A25, c.1870) that faces the green illustrate the variety of services needed by the community. The building housed at different times a drugstore, a grocery, and a cheese factory. A village school (A7) on the green was constructed in 1883 with an octagonal louvered belfry. Travelers to the village were served by the 1835 Vose House Hotel, which burned in 1903 and was replaced by the slightly larger Pittsfield Inn (A24) in 1904.

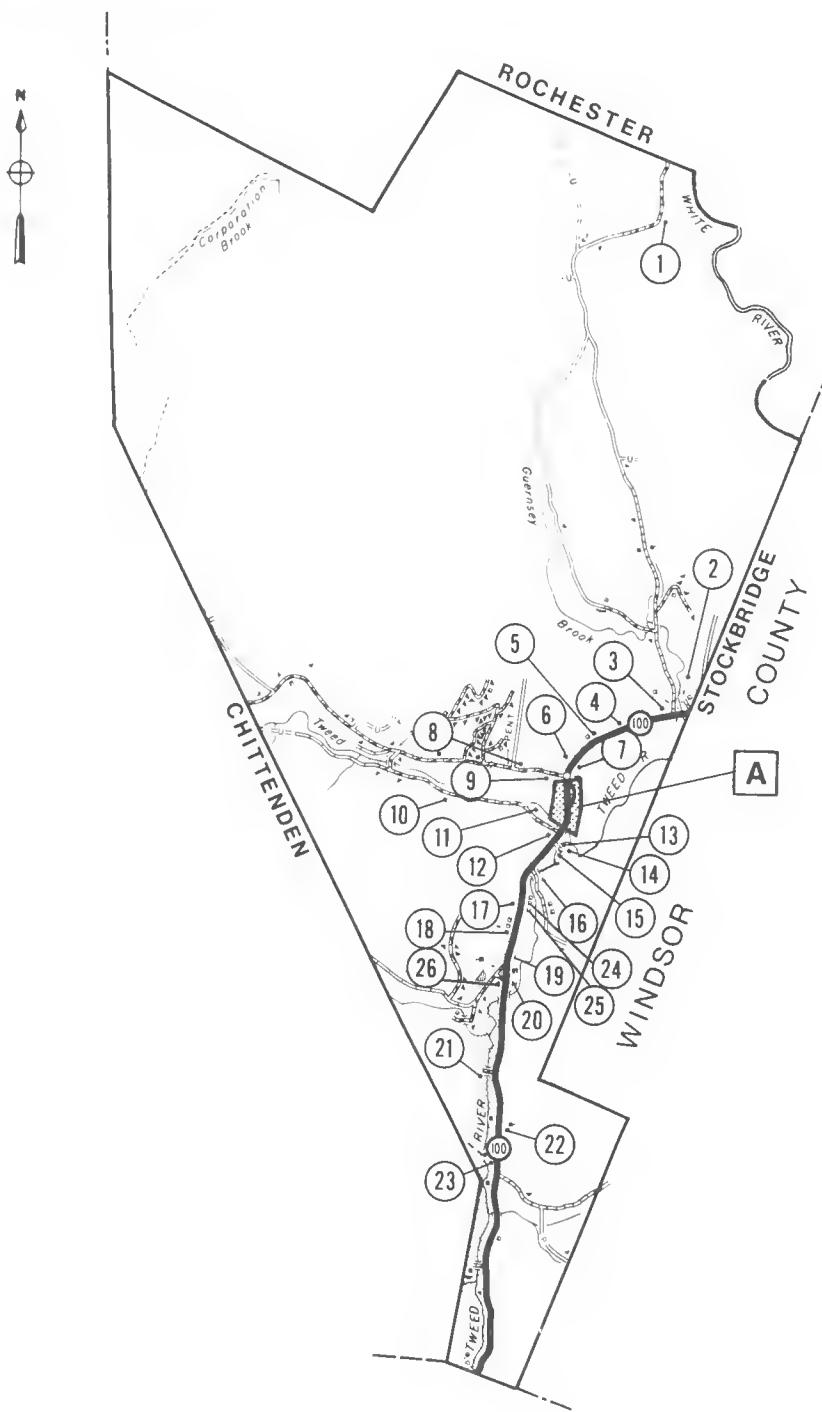
After 1900 lumbering continued to dominate the economy of Pittsfield with the Bayonne Lumber and Champlain Realty companies active in clear-cutting operations in the town. One building (A9, c.1890) in the village, situated on the green south of the old school, served as a boardinghouse for Bayonne Lumber Company workers from 1908 to 1920. By 1920, however, the town was logged over and lumbering died out. Pittsfield once again relied solely on a modest agricultural economic base, represented today by the 19th century dairy barns (4, 16, 17) along VT Route 100.

Because of its isolation from mainstream activities, the town today retains much of its 19th century character. Fortunately, this isolation serves as an asset, for the unspoiled natural setting draws frequent visitors. Pittsfield village is a historic district with a cohesive stock of clapboard-sided, gable-roofed frame buildings listed in the State Register of Historic Places. This village, together with the early 19th century farmhouses dotting the Tweed River valley, comprise the historic architectural legacy of mountainous Pittsfield.

TOWN OF PITTSFIELD MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



200 PITTSFIELD

TOWN OF

PITTSFIELD

Sites listed in

the State Register

of Historic Places

(For locations
see town and historic
district maps.)

1 House, c.1850
Gable roof, 2½ stories.
Features: distinctive lintelboards, porch.
Related sugarhouse.

2 House, c.1850
Greek Revival style, Classic Cottage.
Features: entry pilasters, sidelights, transom.

3 House, c.1830
Federal-Greek Revival style, Georgian plan.
Features: corner pilasters, entry entablature, transom, Queen Anne porch.
Related barn, shed.

4 Barn, c.1870



Related barn, house.

5 House, c.1850
Greek Revival style, Classic Cottage.
Features: peaked lintelboards, sidelights, peaked entry lintel.
Related barn, chicken coop.

6 House, c.1840
Greek Revival style, gable roof, 1½ stories.
Features: peaked lintelboards, transom, sidelights.

7 House, 1804
Vernacular-Federal style, Georgian plan.
Features: sidelights, entry pilasters.
Related barn.

8 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related bank barn, barn, sugarhouse.

9 House, 1904
Vernacular-Queen Anne-Shingle Style, gambrel roof, 2½ stories.
Features: peaked lintelboards, shinglework, round window.

10 House, c.1880
Gable roof, 2½ stories.
Features: porch.
Related chicken coop, barn, barn.

11 Barn, c.1870

12 House, c.1840
Greek Revival style, Classic Cottage.
Features: corner pilasters, sidelights, entry entablature, full entablature.

13 House, c.1870



Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, corner pilasters, full entablature, entry pilasters, distinctive door.

14 House, c.1865

Vernacular-Italianate style, gable roof, 2½ stories.
Features: bay window, Italianate porch.

15 House, c.1865

Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, peaked lintelboards.

16 Barn, 1888



Features: cupola.
Related barn, chicken coop, house.

17 Barn, c.1880

Features: cupola.
Related shed.

18 House, c.1850

Vernacular-Greek Revival style, Classic Cottage.
Features: sidelights, corner pilasters, Queen Anne porch, full entablature.

19 House, c.1850

Greek Revival style, Classic Cottage.
Features: peaked lintelboards, sidelights, granite.

20 House, 1910

Colonial Revival style, gable roof, 2½ stories.
Features: sidelights, entry fan-light, porch.
Related ground level stable barn.

21 House, c.1850



Vernacular-Greek Revival style, Classic Cottage.
Features: peaked lintelboards, entry pilasters.
Related barn.

22 House, c.1850

Vernacular-Greek Revival style, Classic Cottage, wood shingle.
Features: peaked lintelboards, sidelights.

23 House, c.1840

Gable roof, 1½ stories.
Features: sidelights, peaked lintelboards, Gothic wall dormer.
Related barn, barn

24 House, c.1830

Half Cape Cod.
Related shed.

25 House, c.1820

Cape Cod.
Related carriage barn.

26 School, c.1865

Gable roof, 1 story.

PITTSFIELD VILLAGE HISTORIC DISTRICT

The linear village of Pittsfield developed as the 19th century commercial and milling center for residents of the upper Tweed River Valley. It has an upper level focused around a long, narrow green and a lower level near the river, once the center of milling activity. Historic buildings include an early tavern, numerous houses, barns, a school, a hotel, and a church.



(A1, c.1860; A2, c.1890)



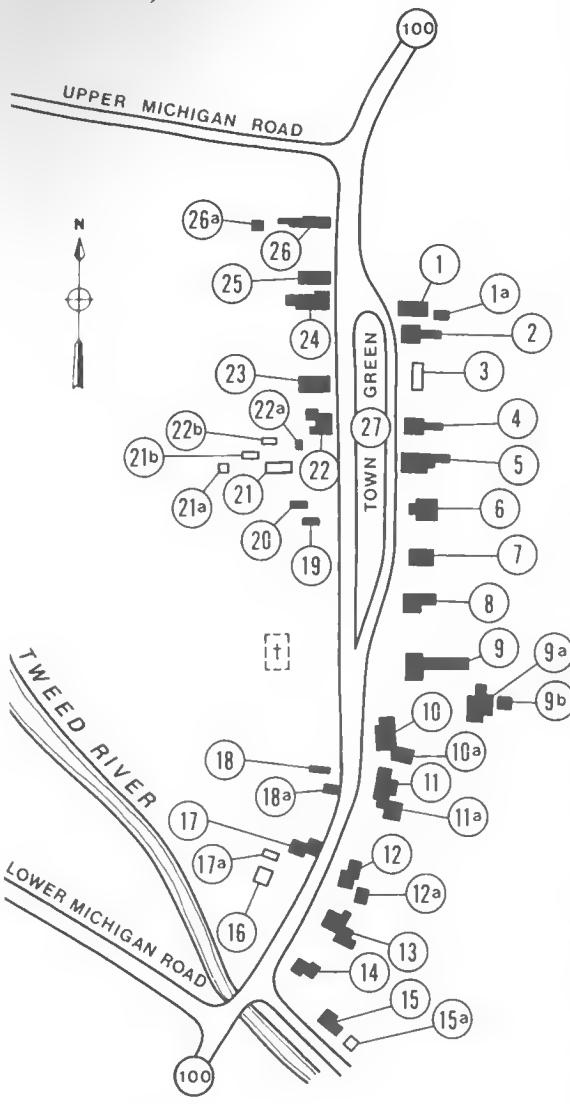
Federated Church (A23, 1917) and VT Route 100



(A26, c.1890)

A PITTSFIELD VILLAGE HISTORIC DISTRICT MAP

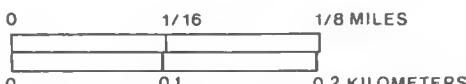
(Numbers correspond to Register listing that follows.)



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING
- CEMETERY

SCALE



PITTSFIELD VILLAGE HISTORIC DISTRICT

- A1** House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters.
- A1a** Barn, c.1890
- A2** House, c.1890
Queen Anne style, gable roof, 1½ stories.
Features: Queen Anne porch, shinglework.
- A3** Mobile Home, 1968
Non-contributing due to age.
- A4** House, c.1835
Sidehall plan, 2½ stories.
Features: bay window.
- A5** House, c.1875
Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, bay window, enriched entry entablature.
- A6** Church, 1830
Greek Revival style, gable roof, 1½ stories.
Features: door hood, distinctive door.
- A7** School, 1883
Greek Revival style, gable roof, 2 stories.
Features: corner pilasters, pressed stone.
- A8** House, c.1850
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: door hood, corner pilasters.
- A9** House, c.1890
Georgian plan.
Features: corner pilasters, door hood, distinctive lintelboards.
- A9a** Milkhouse, c.1890
- A9b** Barn, c.1870
- A10** House, c.1874
Vernacular-Greek Revival-Italianate style, gable roof, 1½ stories.
Features: porch, label lintels, round arch window, keystones.
- A10a** Barn, c.1870
- A11** House, c.1870
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, Queen Anne porch, round arch window.
- A11a** Barn, c.1870
- A12** House, 1906/c.1835
Gable roof, 2½ stories.
Features: peaked lintelboards, Queen Anne porch.
- A12a** Barn, c.1880
- A13** House, c.1870
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, porch.
- A14** House, c.1820
Gable roof, 1½ stories.
- A15** House, c.1865
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: entry pilasters.
- A15a** Garage, 1959
Non-contributing due to age.
- A16** Store, 1976
Non-contributing due to age.
- A17** House, c.1830
Wood shingle, gable roof, 1½ stories.
- A17a** Garage, c.1945
Non-contributing due to age.
- A18** Tavern, c.1840
Gable roof, 1½ stories.
Features: Bungalow porch, distinctive door.
- A18a** Barn, c.1840
- A19** Parsonage, c.1840
Sidehall plan, 1½ stories.
- A20** Tavern, c.1800
Gable roof, 1½ stories.
Features: corner pilasters, label lintels, distinctive door.
- A21** Mobile Home, 1962
Non-contributing due to age.
- A21a** Shed, c.1945
Non-contributing due to age.
- A21b** Shed, c.1945
Non-contributing due to age.
- A22** House, 1845
Gable roof, 1½ stories.
Features: entry pilasters, paneled corner pilasters.
- A22a** Garage, 1945
Features: paneled corner pilasters.
- A22b** Shed, c.1945
Non-contributing due to age.
- A23** Church, 1917
Neo-Gothic Revival style, gable roof, 1 story.
Features: tower, triangular arch window, transom, stained glass, window tracery.
- A24** Hotel, 1904
Gable roof, 2½ stories.
Features: porch.
- A25** Store, c.1870
Gable roof, 2½ stories.
Features: porch.
- A26** House, c.1890
Queen Anne style, gambrel roof, 2 stories.
Features: tower, bargeboard, beltcourse, shinglework.
- A26a** Barn, c.1890
- A27** Gazebo, 1941
Features: cornice brackets.



PITTSFORD

The town of Pittsford, encompassing a broad portion of the Otter Creek valley, is bounded east and west by the Green Mountain and Taconic ranges. During the American Revolution the town became the northern military frontier of western Vermont. Early settlers soon discovered and began to use the rich natural resources of the area, establishing farms on the fertile river plain and in the western hills. By 1792 iron was manufactured in the foothills of the Green Mountains, and growing with the industry was the hamlet of Grangerville, which reached its peak in the 1840s. In 1795 Jeremiah Sheldon opened one of the first marble quarries in Vermont in a hill outcropping on the western side of town. At the same time the villages of Pittsford, Hitchcockville, and Pittsford Mills began to develop as social and service centers along the Rutland to Middlebury post road (now U.S. Route 7). Homes and businesses eventually were built between these villages, and in 1913 they were merged to form the present incorporated Pittsford Village. Another village, Florence, grew up in the western part of town in the late 19th century as the center of the marble quarrying industry, whose growth had intensified after the Civil War. Today the longstanding roles played by agriculture, industry, and commerce

Crossing the Otter Creek near the home (71, c. 1820) of Deming Gorham is the 114-foot long span of the Gorham Covered Bridge (72), built in 1841 by master bridge builder Abraham Owen and his apprentice Nicholas M. Powers. Pittsford, with its four covered bridges, has the largest number of these historic structures in Rutland County.

throughout the history of Pittsford are reflected in its architectural heritage — from the numerous scattered farms and remnants of iron manufacturing and marble quarrying interests to the many village homes, shops, churches, and public buildings.

DURING THE FRENCH AND INDIAN WAR, British and Colonial soldiers traveled through what was to become the town of Pittsford along the Crown Point Military Road. Favorably impressed by the Otter Creek valley, one soldier, Gideon Cooley, returned with his younger brother Benjamin in 1767. Both men settled here permanently in 1769, joining about 1780 to build one of the earliest sawmills in town. Benjamin's first frame house burned down in 1802, but its large, 2 story replacement (82) still stands.

By the onset of the American Revolution there were nearly 40 families living in Pittsford. Two forts, Mott and Vengeance, were built for their protection and were the northernmost posts held by American forces in western Vermont. Settlement resumed in earnest after the war, and by 1791 Pittsford with its 850 residents was one of



One of the earliest buildings in the village of Pittsford was this tavern (B27), opened in 1795 by James Ewings. In 1866 Ebenezer Rand, who inherited the property after his father died in 1851, changed it into a private home and completely remodeled the exterior by adding the 2 story front porch and unusual window surrounds.



The Pittsford Congregational Church (B4), with its large pointed arch windows and cresting crowning the tower, is one of the most outstanding early ecclesiastical examples of the Gothic Revival style in Vermont. Designed by architect John Cain of Rutland, it was built in 1835 at a total cost of \$5,984.66, and today still dominates the northern end of the Pittsford village green.



One of two early stone houses in town, this one (3) was built in 1828 for farmer Solomon Hendee. The elliptical arch over the handsome Federal style entryway is centered by a marble keystone engraved with the date of construction.

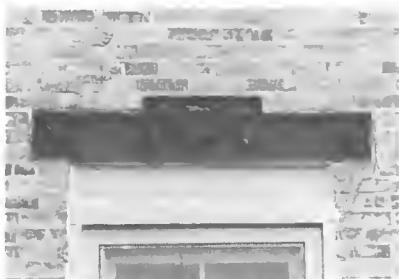
the more populous towns in Rutland County. Typical of the first frame houses built by early farm families in the western hills of town is a Cape Cod house (79), started by Martin Mead and completed in 1809 by blacksmith Martin Leach after he bought the property. Also found throughout Pittsford are a number of large, well-preserved Georgian plan houses, including one (28, c.1803) with the common gable roof and another (63, c.1804) distinguished by a hip roof as well as a transom over the central doorway.

Several small villages began developing in the center of town in the 1790s along the Rutland to Middlebury post road. Shopkeepers and mill operators who located here provided needed services to area farmers as well as those involved in the fledgling marble quarrying and iron manufacturing industries. In 1795 the Congregational and Baptist congregations together erected a meetinghouse (burned down in 1922) in Pittsford village. That same year James Ewings opened a tavern (B27) across the road to serve post road travelers and townspeople alike. Clustered nearby were several wood-frame

houses (28, c.1803; B8, 1795; B10, c.1794). These 2 story, Georgian plan dwellings may have all been built by Martin Hopkins, a local carpenter and house joiner who also ran a sawmill with his brothers.

On Furnace Brook, about one mile to the southeast of Pittsford village, were several early saw and grist mills, as well as an oil mill. Pittsford Mills also had several potash makers, who sold their product out-of-state for use in making glass, soap, dyes, explosives, and later fertilizer. They followed a process developed by Samuel Hopkins of Pittsford that received the first patent ever awarded in the United States. Also at the mills were a distillery (now gone) and a public house (C30, c.1795) that was kept by John Penfield. Located between Pittsford Mills and the village was blacksmith Andrew Leach, whose large, Georgian plan house (38) was built in 1806.

BY THE FIRST DECADE of the new century, as improved transportation routes opened up the area for cash crop farming, agriculture became increasing important in the bottomland of the Otter Creek. Pittsford citizens voted in the 1790s to build bridges across the creek, and in 1807 the State of Vermont constructed a market road from Salisbury to West Rutland along the west bank of the Otter Creek. The town prospered, its population reaching 1,938 by 1810. Several farmers had spacious, new Georgian plan farm-houses built, some of brick or stone. Abraham Owen's 1811 brick house (80), located right on the market road, has sidelights flanking the central door and recessed elliptical panels above the windows and in the gable ends. In 1816 Ebenezer



In the years before the Civil War, Grangerville was noted for its ironworks, begun in 1791 by Col. Israel Keith of Massachusetts. Of the many buildings once located around the furnace, only the distinguished brick house (51), built in 1827 by the Grangers, stands today as a reminder of this once important industrial activity. Over all the windows and the central door are highly unusual and ornate iron lintels, paneled with stars and double eagles.

Conant of Brandon bought his brother-in-law's farm on the Middlebury to Rutland post road, and shortly afterwards had an impressive stone house (20) constructed with a front wall of large, smooth-faced, ashlar blocks and side and rear walls of rougher stones. Solomon Hendee's market road farmhouse (3) in the northern part of town is built entirely of rough stone blocks but is distinguished by a refined Federal style doorway. The marble keystone of the elliptically arched entry is inscribed with the date—1828.

The success of cash crop farming throughout Pittsford led to increased demands for the services of tradesmen and merchants in the three villages along the post road. Some time after 1810 Elisha Ladd built a substantial brick store (B11) in Pittsford village, which was run for many years by Henry Simonds. Henry Messer, who came to Pittsford in 1820 to learn the tanning trade, later became a shoemaker with James Gorham. In 1832 Messer bought an old house next to his cobbler's shop (B29, c.1810), demolished it, and in its place erected a 2 story, brick sidehall plan house (B28). Trimmed with wooden louvered fans in the gable peak and over the sidelit doorway, it is one of the best examples of the Federal style in the village.

As the Pittsford community became firmly established, members of its three religious denominations began working toward the construction of fitting places of worship. In 1802 the Baptists built their own church (now gone) in



Thomas Palmer, who moved to Pittsford in 1828, was an important community leader, initiating school reform on both the local and state level and making improvements in the town library. According to an early local history, Palmer's brick Federal style farmhouse (40, 1832) was originally covered with a "durable cement giving it the appearance of marble—a monument of his taste combining elegance with plainness and utility." The front porch and projecting bay above it were added in the late 1800s.

Pittsford Village, leaving the Congregationalists in the 1795 meetinghouse they had shared. Methodists worshiped in a large hall on the second floor of Benjamin Cooley's house (82, c.1802) before erecting their own building. They replaced it in 1833 with a church (C49) halfway between the village and Pittsford Mills in an area to become known as Hitchcockville. Two years later Henry Messer and other Congregationalists raised enough money to build a large, new, brick church (B4) at the head of the Pittsford village green. Instructing their architect, John Cain of Rutland, the building committee specified "the windows to be of the Gothic style, with diamond lights." The design of these windows, as well as the pointed wooden cresting atop the central tower, combine to make this building one of the most impressive examples of the Gothic Revival style in Vermont.

The quality of schooling also improved during this time, thanks to the leadership of Thomas H. Palmer, a Philadelphia book printer who moved to Pittsford in 1828. Named a local superintendent of schools, Palmer was dismayed by the poorly trained teachers. As a remedy he proposed a series of town and county lyceums and raised money to equip them. Through his efforts the State of Vermont in 1845 passed a statute requiring examination of both teachers and school superintendents. Palmer lived in a handsome, 2 story, brick Federal style house (40), with a delicately leaded fanlight above the central door, which was built for him in 1832 atop a prominent rise on his farm.

THE PITTSFORD IRON MANUFACTURING COMPANY, originally begun in 1791 by Col. Israel Keith, was incorporated by an act of the state legislature in 1826. The eastern Pittsford works, which supplied area



Many farms were established by the mid 1800s in the valleys of the Taconic range in western Pittsford. Among them is this farm (81) in Whipple Hollow, centered around a c.1850 1½ story farmhouse and a large bank barn built in the 1880s.

residents with hollowware, had just been purchased by Simeon Granger and his two sons, Lyman and Chester. In 1827 the Grangers rebuilt the works, adding a foundry to manufacture stoves and other iron goods, and also erected an imposing 2½ story, brick house (51), distinguished by a monumental portico sweeping across its front. Above each window and the doorway are unusual, paneled, iron lintels cast with stars and double eagles. The hamlet of Grangerville eventually formed around the nucleus of this house and the iron works as other homes, a school, and company-owned tenant houses were constructed in ensuing years.

While the iron works prospered, farmers in Pittsford switched to a new cash crop — raising sheep for wool. By 1836 the town had one of the largest sheep populations, 12,368, in Rutland County, and in 1840 those sheep produced 54,128 pounds of wool. During these profitable years several farmers built substantial new homes. Josiah Nourse, who had bought a farm just south of Pittsford village in 1818, erected in 1834 a large, brick, Federal style house (77) with a doorway fanlight very similar to the one gracing Henry Messer's village house (B28, 1832). Cyrus Dike's wood-frame farmhouse (45, c.1840) on land once owned by Col. Israel Keith is Greek Revival in style with a full entablature running under the eaves. In 1850 successful farmer Amos Hitchcock bought land not far from Dike and erected upon it what a 19th century Pittsford historian called "one of the handsomest houses in the town." The broad T-shaped, 2 story house (43) is topped by a spacious monitor and is surrounded by an ample, Greek Revival style porch. Other farmhouses of the time were somewhat more modest Classic Cottage types. A large one (1, c.1850) near the Brandon border has a simple Greek Revival style entryway. Another (56, c.1860) near the Chittenden town line is distinguished by sidelights flanking the door and a Gothic wall dormer.



This house (43), built in 1850 for farmer Amos Hitchcock, is one of the most striking mid 19th century buildings in town. Symmetrically formal, the central block with its third floor monitor is surrounded by a spacious Greek Revival style porch. Covering the walls is board and batten siding, the unusually wide battens giving a heavily ribbed effect.

By the 1840s some of the earliest covered bridges in Vermont were built in Pittsford to provide reliable links between the village market center and the farms to the west of the Otter Creek. In 1841 Abraham Owen (his house 80, 1811) and his apprentice, Pittsford-born Nicholas M. Powers, constructed the 114-foot long Gorham bridge (72) in the southern part of town. The Hammond bridge (13) was erected much further to the north in 1842 by Asa Nourse, who came to town in 1819 and was a schoolteacher and farmer before buying a sawmill in 1825. Asa's Greek Revival style home (C61, 1844) still stands in Pittsford Mills. Nicholas Powers built the single span Cooley bridge (73) over Furnace Brook in 1849, and later became known throughout the eastern United States for his covered bridges.

THE RUTLAND AND BURLINGTON RAILROAD, which zigzagged its way across the meandering Otter Creek, was completed through Pittsford in 1849. To connect the new road leading from the railroad station to the western part of town, yet another covered bridge, Depot Bridge (19, 1853), was built across the creek. Although the railroad opened new markets for farmers, it hastened the demise of the iron industry in Grangerville by making cheaper iron goods manufactured elsewhere more readily available. The business was later revived briefly and unsuccessfully after the Civil War, and on a larger scale in the 1880s by the Naylor Company of Boston.

Although the villages along the stage road were bypassed by the railroad, they remained important service centers for the community. For many years William Shaw ran a store in Pittsford Mills in a brick building (C31) constructed in 1839 by William F. Manley. Housed upstairs was the Pittsford Library, one of the earliest and best town libraries in the state. Also at the Mills was wagon and sleigh maker Levi Woolson (his house C37, 1849). Just up the road



In 1859 Pittsford Roman Catholics, many of whom were farmers of Irish background, joined to build at Pittsford Mills a brick church (C35), St. Alphonsus Maria. Although relatively simple in form, its design is enlivened by round arched windows and wall panels, and a pinnacled side tower.

in Hitchcockville was William Cotting, a chair and cabinet maker, who bought blacksmith Andrew Leach's house (38, 1806) in 1855.

In Pittsford village Robert Drake opened a new store (B22) in 1861, offering everything from dry goods and crockery to gentlemen's custom-made clothing. Two years later, Dr. A. M. Caverly, who wrote an extensive history of the town, moved to the village, and in 1866 bought a hip-roofed house (B20) built in 1798 by Stephen Avery, which he then updated with a fashionable Italianate style belvedere. Carlos A. Hitchcock, businessman, town constable, tax collector, and a representative to the state legislature, added a porch in the same style to his house (B3, c.1800).

During the second half of the 19th century, farmers in Pittsford gradually shifted their efforts from raising sheep for wool to dairy farming and breeding sheep for western United States markets. E. C. Wheaton, who lived in a Classic Cottage (17, c.1860) on the west side of the Otter Creek, was a wool dealer as well as a breeder of Spanish Merino sheep. J. H. Peabody of Hitchcockville used many of the local sheepskins to make moccasins, mittens, and gloves, a successful business he began in 1860. Azro B. Dickerman (his home 22, c.1855) specialized in the breeding of full-blooded Devon beef cattle. George N. Eayre, one of the most prosperous farmers, remodeled his early home (66a, 1815/1868) in the Italianate style and also built a large barn with a wooden cupola and cornice brackets matching those on the house. A new dairy barn on J. E. Nutting's farm (81) in Whipple Hollow is also large in size, but has little architectural ornament.

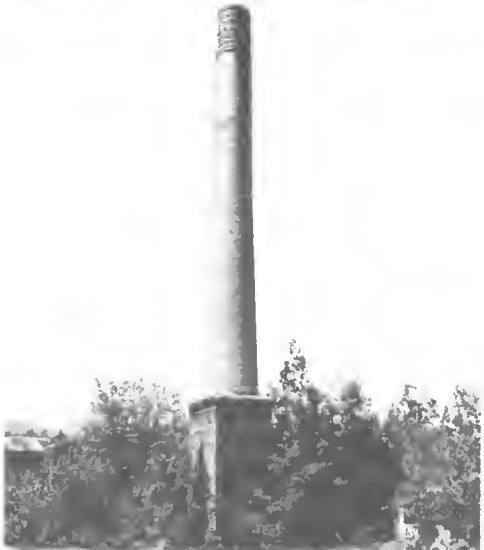
MARBLE HAD BEEN QUARRIED in western Pittsford ever since 1795 when Jeremiah



To improve in "Knowledge, Virtue, and Piety," residents of Pittsford formed a library society as early as 1796. Their holdings were greatly increased in 1838 after Thomas Palmer prevailed upon a library philanthropist, William McClure, to donate \$400 to the society. Today the McClure Collection is housed in the Walker Memorial Library (B17, 1895), a warm-orange brick building in Pittsford village given to the Town by Dr. Henry F. Walker in memory of his brother.

Sheldon made the first opening, but interest in this business did not intensify until after 1849 and the construction of the railroad, which allowed easier transportation of marble to finishing mills and to markets. Earlier marble was shipped down the Otter Creek to mills in both Brandon and Middlebury village. The new quarries opened in the 1860s and faltered in the next decade due to a nationwide recession, but were revived again in the 1880s. One of the most successful quarry owners of the time was F. W. Smith, who built a switch from his quarry to the railroad line so he could ship stock for sawing to the mill at Belden's Falls in New Haven. In 1882 a post office, named Florence after Smith's daughter, was opened near his quarries, and not far from it a cluster of small, single family homes (District A) was built for the marble workers. These cottages, all identical in size, are ornamented with identical Queen Anne style porches and gable screens, but for variety are arranged in an alternating gables-front, then eaves-front pattern along both sides of the street.

The total output of marble in Pittsford reached nearly 10,000 tons by 1884, and in the next few decades several other new quarries were established. Between 1889 and 1891 the Vermont Marble Company built the Clarendon and Pittsford Railroad through town to connect a quarry they had recently opened with their base of operations in Proctor. Among the new homes built near the quarries by marble workers were several duplexes (9, 10; c.1890) as well as some single family dwellings (5, 8, 12; c.1890). Many of these workers joined together about 1905 to build the Florence Chapel (11), which is distinctive for its walls of rusticated pressed stone blocks. A yet more substantial church, St. Theresa's (7, c.1910), was planned by Catholics in the area,



What was once the largest marble mill in Pittsford at the turn of the 20th century is now quiet, but still standing on the site (14) are an electric powerhouse, built of marble blocks, and a large chimneystack, decorated at the top with patterned brickwork.

but they were only able to complete the marble foundation story, which they then roofed over.

In 1911 the Vermont Marble Company bought out many of the marble works in Pittsford, including the Rutland-Florence Marble Company, founded in 1901 and one of their biggest local rivals. Bought at a cost of \$700,000, Rutland-Florence had among its many assets a mammoth marble processing mill (14) at Florence. Still standing at the site are a tall brick chimney and an electric power substation built with marble block walls. A similar powerhouse (4) and a related stone shop also survive further to the north near another quarry.

THE TURN OF THE CENTURY brought a number of civic improvements to the three villages in the center of town. In 1894 Dr. Henry E. Walker had a large, 2 1/2 story, Colonial Revival style summer home (37) built in Hitchcockville,



In the early 1900s Pittsford marble workers constructed this chapel (11), convenient to their homes around the Florence area quarries. This building is rather unusual because, although the roof is covered with local slate, the walls are built of man-made pressed stone blocks instead of marble.

and that same year donated \$20,000 to the Town for the construction of a library (B17) in memory of his brother. Facing the southern end of the Pittsford village green, this small library built of warm-orange brick is handsomely detailed with a large, Romanesque style arched entry in the central pavilion, and a tower in one corner. In the early 1900s town voters approved the construction of two, substantial, brick municipal buildings: the 1 story Town Office (B13, 1910) in the village with large, round arched windows, and the 2 story Lothrop School (C56, 1911) in Hitchcockville with its massive hip roof. After the 1795 meetinghouse, long used for a town hall, burned down in 1922, voters also authorized the construction of a Colonial Revival style replacement (C55) behind the Lothrop School.

Two institutions of statewide significance were also established in Pittsford in the early 20th century. When U. S. Senator Redfield Proctor, founder of the Vermont Marble Company and former Vermont governor, decided in 1903 to sponsor the construction of the Vermont Sanatorium for Tuberculosis, he chose for its location a parcel of land just north of Pittsford village. The stately calm of the main building (42, 1907), with its symmetrically arranged windows and monumental portico, and its rural site provided the ideal setting thought necessary to cure this dreaded disease. In 1922 the year after the sanatorium became a state institution, Redfield Proctor, Jr., his sister Emily, and other Rutland County philanthropists had the Caverly Preventorium for children (41) built just to the west of the sanatorium. The preventorium was named in memory of Dr. Charles S. Caverly, the son of Dr. A. M. Caverly (his house B20). Charles was a leader in the field of tuberculosis prevention, prescribing clean, hardy living to fortify the constitutions of potentially tubercular children. The children lived in a wood-shingled Colonial Revival style building, sleeping on the projecting second-story porches, and went to a nearby schoolhouse run by the institution.



The wood-shingled buildings of the Caverly Preventorium (41), founded in 1922 to provide a healthy atmosphere for potentially tubercular children, are tucked in among hardy evergreens to the west of the Vermont Tuberculosis Sanitorium. The large, 2 story, Colonial Revival style dormitory also housed the hospital, while other activities were located in the smaller structures nearby.

Today the historic Rutland to Middlebury post road, now transformed into busy U.S. Route 7, shuttles many travelers through the town of Pittsford, passing by a wealth of historic buildings. At the heart of the town is the village of Pittsford; its core of early homes and shops centered around a triangular green is listed as a historic district on the National Register of Historic Places. Just to the southeast a variety of



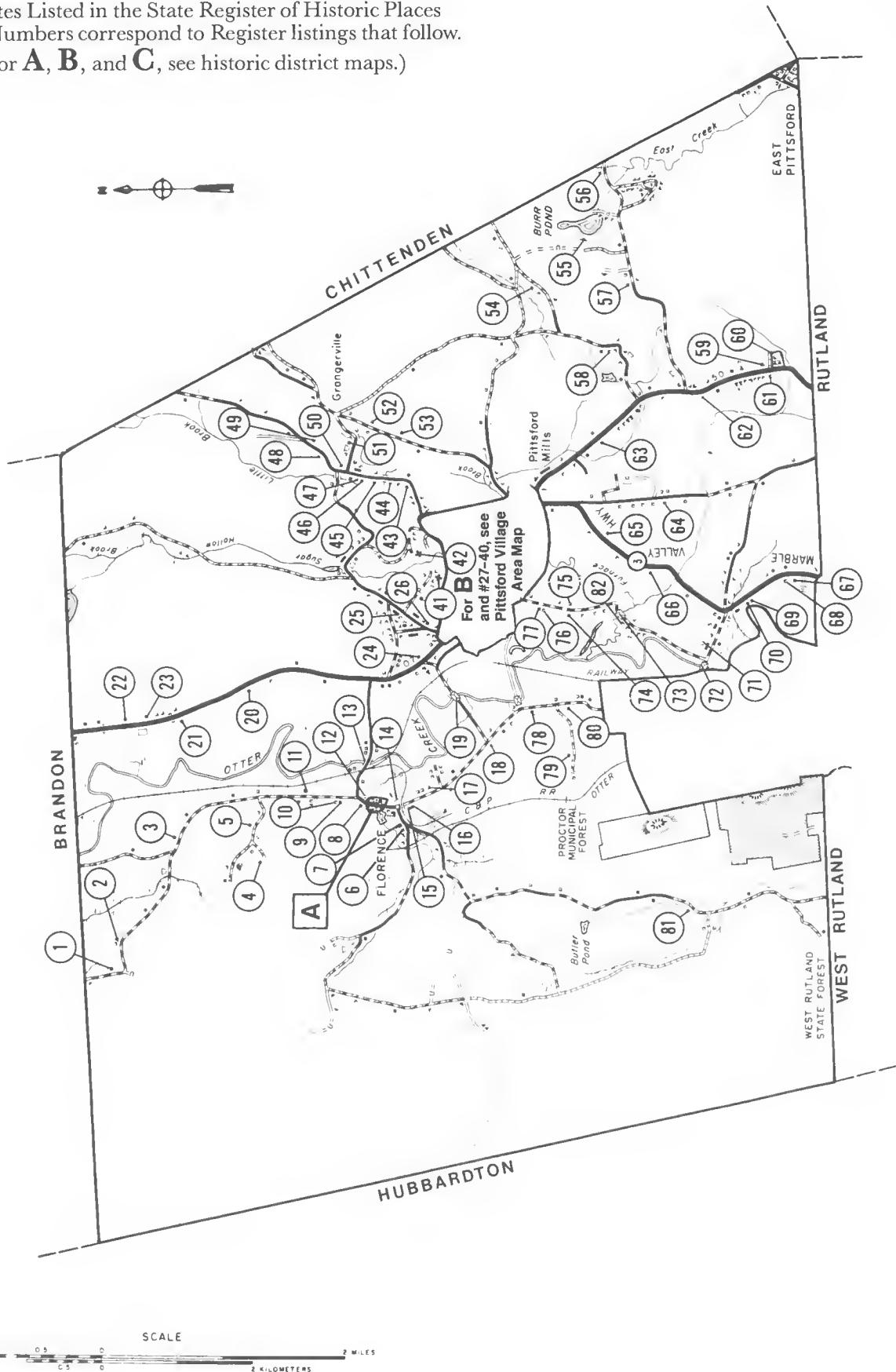
Camp Sangamon (55) was opened in the 1920s by Mr. and Mrs. L. E. Smith on an old farm in the southeastern corner of town. Boys who came here in the summers gardened, went riding, swam in Burr Pond, and built many of their own cabins.

historic residential, commercial, and civic structures make up the State Register Historic District of Pittsford Mills, which also encompasses the village originally called Hitchcockville. Numerous farms to the east and west in the fertile Otter Creek valley, where four covered bridges listed on the National Register are located, tell of the continued importance of agriculture to the economy of the town. Located in the hills are remnants of industrial activities first established in the 1790s: the marble quarries scattered around the village of Florence in the northwestern corner of town and the Granger iron works near the Chittenden border. Together this variety of historic resources make up a rich legacy that is the culmination of over two centuries of continuous agricultural, commercial, and industrial growth.

TOWN OF PITTSFORD MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

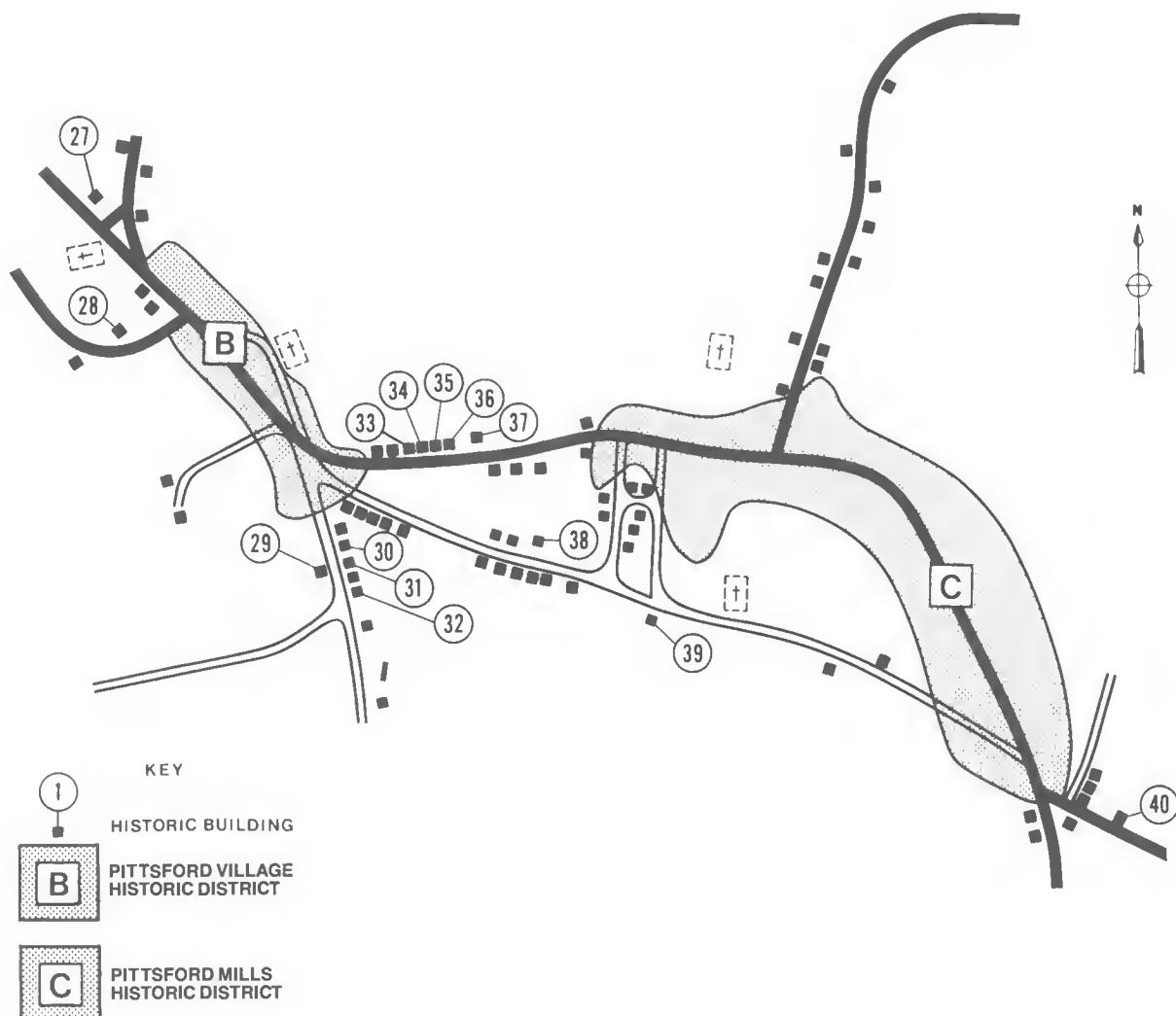
For **A**, **B**, and **C**, see historic district maps.)



PITTSFORD VILLAGE AREA MAP

(Numbers correspond to Register listings that follow.)

For **B** and **C** see historic district maps.)



**TOWN OF
PITTSFORD**
**Sites listed in
the State Register
of Historic Places
(For locations
see town and
historic district
maps.)**

1 House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: kneewall window, entry entablature.
 Related barn.
 Features: tiled silo.

2 House, c.1885
 Classic Cottage.
 Features: Queen Anne porch.
 Related barn.

3 House, 1828



Federal style, Georgian plan, stone.
 Features: marble, keystones, entry fanlight, sidelights, entry pilasters, stone lintels, distinctive door, date inscription.

4 Powerhouse, c.1920
 Marble.
 Related shop.
 Features: marble.

5 House, c.1890
 Gable roof, 2 stories.
 Features: Queen Anne porch, bay window, carriage bays.
 Related garage.

6 House, c.1840
 Greek Revival style, Classic Cottage.
 Features: entry entablature, porch, corner pilasters.
 Related barn.

7 Church, c.1910
 Neo-Gothic Revival style, stone, gable roof, 1 story.
 Features: rusticated stone, marble.

8 House, c.1890
 Vernacular-Queen Anne style, gable roof, 1½ stories.
 Features: Queen Anne porch.

9 Duplex, c.1890
 Gable roof, 2 stories.
 Features: Italianate porch.

10 Duplex, c.1890
 Gable roof, 2 stories.
 Features: polychrome slate, Italianate porch.

11 Church, c.1905
 Pressed stone, gable roof, 1½ stories.
 Features: stone lintels, cupola, distinctive door.

12 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: Queen Anne porch, marble.
 Related garage.

13 Covered Bridge, 1842
 Architect/builder: Asa Nourse.
 Features: Town lattice truss.
Listed in the National Register of Historic Places

14 Rutland-Florence Marble Company
 a. Shed, c.1910
 b. Factory, c.1915
 Gable roof, 2½ stories.
 c. Powerhouse, c.1920
 Stone.
 Features: marble.
 d. Chimney, c.1915
 Brick.
 Features: corbeling, decorative brickwork.

15 House, c.1900
 Gable roof, 1½ stories.

16 House, c.1920
 Vernacular-Colonial Revival style, gable roof, 2 stories.
 Features: Colonial Revival porch, marble.
 Related garage.

17 House, c.1860
 Vernacular-Greek Revival style, Classic Cottage.
 Features: sidelights, Queen Anne porch, kneewall window, paneled entry pilasters, reveals.

18 House, c.1820
 Vernacular-Greek Revival style, I-house.
 Features: corner pilasters, Queen Anne porch, transom, sidelights, entry entablature.

19 Covered Bridge, 1853



Features: Town lattice truss.
Listed in the National Register of Historic Places

20 House, 1816
 Federal style, Georgian plan, stone.
 Features: entry fanlight, sidelights.
 Related barn.

21 House, c.1855
 Greek Revival style, sidehall plan, 2½ stories.
 Features: porch, paneled corner pilasters, sidelights, transom, entry entablature.

22 House, c.1855
 Classic Cottage.
 Features: Italianate porch.
 Related barn.

23 House, c.1845
 Vernacular-Greek Revival style, Georgian plan.
 Features: entry entablature.

24 School, c.1915
 Jerkinhead roof, 1 story.
 Features: storefront.

25 House, c.1885
 Vernacular-Queen Anne style, gable roof, 2 stories.
 Features: gable screen, Queen Anne porch, Queen Anne window.
 Related garage.

26 House, c.1920
 Vernacular-Bungalow style, stucco, hip roof, 1 story.
 Features: cupola, Bungalow porch, rafter tails.
 Related garage.

27 House, c.1840
 Georgian plan, hip roof.
 Features: entry pilasters, sidelights, entry entablature.

28 House, c.1803
 Vernacular-Federal style, Georgian plan.
 Features: sidelights.

29 House, c.1875
 Vernacular-Italianate style, gable roof, 2½ stories.
 Features: cornice brackets, porch.
Listed in the National Register of Historic Places

30 House, c.1865
 Greek Revival style, sidehall plan, 1½ stories.
 Features: paneled corner pilasters, entry entablature.

31 House, c.1870
 Italianate style, hip roof, 2½ stories.
 Features: cornice brackets, round arch window, porch.

32 House, c.1890



Features: Queen Anne style, gable roof, 2½ stories.
 Features: gable fanlight, Queen Anne porch, distinctive chimney, beltcourse.

33 House, c.1875
 Gable roof, 2 stories.
 Related carriage barn.

34 House, c.1900
 Gable roof, 2 stories.
 Features: Queen Anne porch.
 Related garage.

35 Duplex, c.1880
 Gable roof, 2½ stories.
 Features: Queen Anne porch.

36 House, c.1875
 Vernacular-Italianate style, gable roof, 2 stories.
 Features: bay window, Italianate porch, rafter tails, segmental arch window.

37 House, 1894
 Colonial Revival style, gambrel roof, 2½ stories.
 Features: entry fan, sidelights, Colonial Revival porch.

38 House, 1806
 Georgian plan.
 Features: gable fanlight, sidelights, entry pilasters.

39 House, c.1895
 Queen Anne style, gable roof, 2½ stories.
 Features: bay window, shingle-work, Queen Anne porch.
 Related barn, barn, garage.
 Features: cupola.

40 House, 1832
 Federal style, Georgian plan, brick.
 Features: sidelights, splayed lintels, entry fan, marble, Italianate porch.
Listed in the National Register of Historic Places

41 Caverly Preventorium
 a. School, 1922
 Wood shingle, gable roof, 1½ stories.
 b. House, c.1940
 Wood shingle, gable roof, 1 story.
 c. Dormitory, 1922
 Colonial Revival style, wood shingle, gable roof, 1½ stories.
 Features: roof finials, cupola, porch.
 d. Hospital, 1922
 Colonial Revival style, wood shingle, hip roof, 2½ stories.
 Features: porch, balcony.
 e. Dormitory, 1922
 Colonial Revival style, wood shingle, gable roof, 1½ stories.
 Features: roof finials, cupola, round window, porch.
 f. Shed, c.1950
 g. Dormitory, 1922
 Colonial Revival style, wood shingle, gable roof, 1½ stories.
 Features: porch.
 h. Garage, c.1935

42 Hospital, 1907
 Colonial Revival style, pavilion with eells, brick, hip roof.
 Features: flat arches, keystones, monumental portico, wall pilasters, enriched cornice.

43 House, 1850
 Greek Revival-Italianate style, board and batten, hip roof, 2 stories.
 Features: transom, cupola, Greek Revival porch, distinctive lintelboards.
 Related barn, carriage barn.

44 House, c.1854
Vernacular-Greek Revival style, gable roof, 2½ stories. Features: corner pilasters, sidelights, entry entablature.

45 House, c.1840
Federal-Greek Revival style, gable roof, 2½ stories. Features: paneled entry pilasters, sidelights, porch, gable fanlight.

46 House, c.1875
Vernacular-Italianate style, gable roof, 2 stories. Features: bay window, Italianate porch. Related barn.

47 House, c.1885



Classic Cottage.
Features: Queen Anne porch, distinctive door.
Related carriage barn.

48 House, c.1885
Gable roof, 1½ stories.
Features: Italianate porch.
Related barn.

49 House, c.1810
I-house.
Features: entry entablature, entry pilasters, sidelights.
Related barn.

50 House, c.1900
Gable roof, 2 stories.
Features: Colonial Revival porch.
Related garage.

51 House, 1827
Federal-Greek Revival style, Georgian plan, brick.
Features: monumental portico, triangular window, cast-iron lintel, tie rod ends.
Related barn, shop.

52 House, c.1870
Italianate style, gable roof, 2½ stories.
Features: porch, cornice brackets.

53 House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, cornice brackets, bay window.
Related barn, barn.
Features: cupola.

54 House, c.1840
Greek Revival style, Georgian plan.
Features: porch, sidelights, transom, corner pilasters.

55 Recreational Hall, c.1930
Vernacular-Adirondack Rustic style, log veneer, hip roof, 1½ stories.
Features: porch, rustic work.
Related cabins.

56 House, c.1860
Vernacular-Gothic Revival style, gable roof, 1½ stories.
Features: Italianate porch, Gothic wall dormer.

57 House, c.1845
Vernacular-Greek Revival style, Classic Cottage.
Features: enriched entry entablature, kneewall window.

58 House, c.1800
Cape Cod.

59 House, c.1840/c.1875
Gable roof, 2 stories.
Features: Queen Anne porch.
Related barn, bank barn.

60 House, c.1910
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, shinglework.
Related carriage barn, cabin, cabin.

61 House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch.

62 House, c.1900



Gable roof, 2½ stories.
Features: Colonial Revival porch.
Related barn.

63 House, c.1804
Georgian plan, hip roof.

64 House, c.1820
Cape Cod.
Features: Gothic wall dormer, sidelights.

65 (Farm)
a. House, 1831/1918
Brick, gable roof, 2½ stories.
b. Carriage Barn, c.1880
c. Shed, c.1930
d. Barn, c.1920
e. Barn, c.1850

66 (Farm)
a. House, 1815/1868
Italianate style, Georgian plan, hip roof.
Features: cornice brackets, Italianate porch.
b. Carriage Barn, c.1900
Features: cupola.
c. Barn, c.1900
Features: cupola.
d. Barn, c.1870
e. Barn, c.1910
f. Barn, c.1910
Board and batten.

67 House, c.1805
Georgian plan.
Features: sidelights, massive central chimney.

68 House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, sunburst.

69 House, c.1920
Bungalow style, gable roof, 1 story.
Features: Bungalow porch, rafter tails.
Related garage.

70 House, c.1920
Bungalow style, wood shingle, gable roof, 1 story.
Features: Bungalow porch, rafter tails.

71 House, c.1820
Vernacular-Federal style, Georgian plan.
Features: entry entablature, transom.

72 Covered Bridge, 1841
Architect/builder: Owen and Powers.
Features: Town lattice truss.
Listed in the National Register of Historic Places

73 Covered Bridge, 1849
Architect/builder: Nicholas M. Powers.
Features: Town lattice truss.
Listed in the National Register of Historic Places

74 House, c.1810/c.1920
Cape Cod.
Features: Colonial Revival porch.
Related barn.

75 House, c.1815/c.1920
Vernacular-Colonial Revival style, Georgian plan.
Features: swan's neck pediment, entry pilasters, Colonial Revival porch.

76 House, 1913
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch.
Related barn.

77 House, 1834



Federal style, Georgian plan, brick.
Features: entry fan, keystones, flat arches, marble, splayed lintels, gable fanlight, arched wall panels, date inscription, sidelights, entry pilasters.
Related barn.

78 House, c.1800
Gable roof, 2½ stories.
Features: carriage bays, sidelights.
Related barn.

79 House, 1809
Cape Cod.
Features: carriage bays.
Related barn, barn.
Features: wood silo.

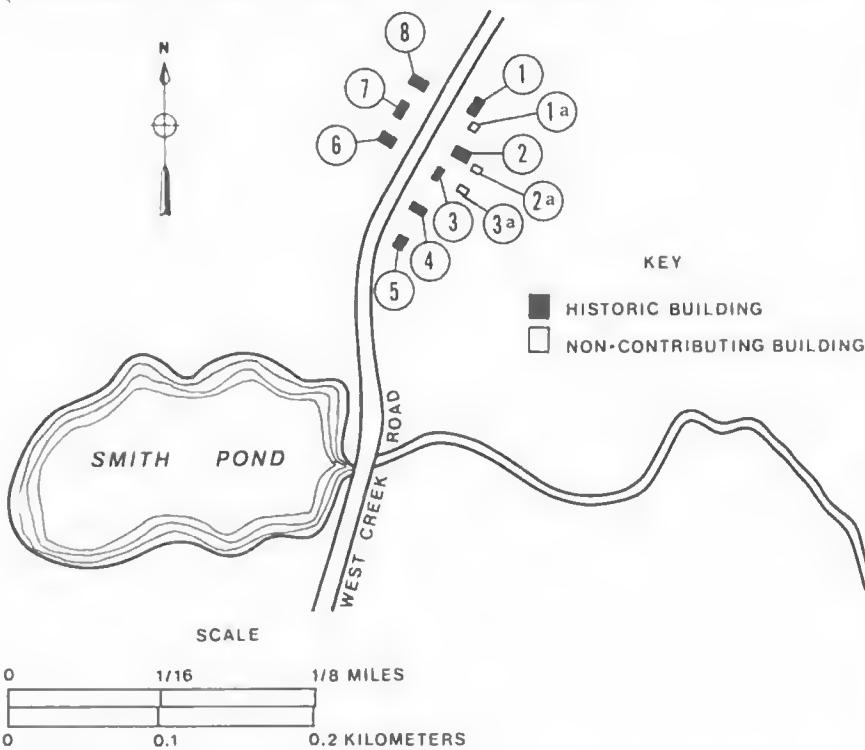
80 House, 1811
Federal style, Georgian plan, brick.
Features: tie rod ends, arched wall panels, gable fanlight, Colonial Revival porch.

81 (Farm)
a. House, c.1850
Gable roof, 1½ stories.
b. Shed, c.1890
c. Barn, c.1880
d. Barn, c.1900

82 House, c.1802
Gable roof, 2 stories.
Features: porch.

A FLORENCE HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Near the marble quarries in western Pittsford, a number of similar houses built for workers line both sides of West Creek Road. All are trimmed with identical Queen Anne style porches and gablescreens.



West Creek Road (A1, A2, A3; c.1890)



(A8, c.1890)

FLORENCE HISTORIC DISTRICT

A1 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, porch.

A1a Garage, c.1970
Non-contributing due to age.

A2 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, porch.

A2a Garage, c.1970
Non-contributing due to age.

A3 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, Queen
Anne porch.

A3a Garage, c.1970
Non-contributing due to age.

A4 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, Queen
Anne porch.

A5 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, Queen
Anne porch.

A6 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, porch.

A7 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, Queen
Anne porch.

A8 House, c.1890
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: gable screen, Queen
Anne porch.

PITTSFORD VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

Centered around a triangular green with the stately Gothic Revival style Congregational Church as its northern focus is the historic district of Pittsford village. Its principal streets, Main and Elm, are lined with several shops and numerous Georgian plan homes from the late 1700s and early 1800s, later houses, and two municipal buildings, the Walker Memorial Library and the Town Office.



James Flanagan House (B1, c.1910)



(B5, c.1860; B6, c.1850/c.1890; B7, c.1900; B8, 1795)



Henry Messer House and Shop (B28, 1832; B29, c.1810)



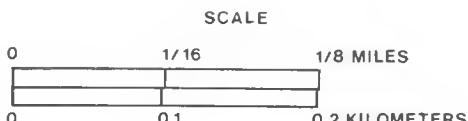
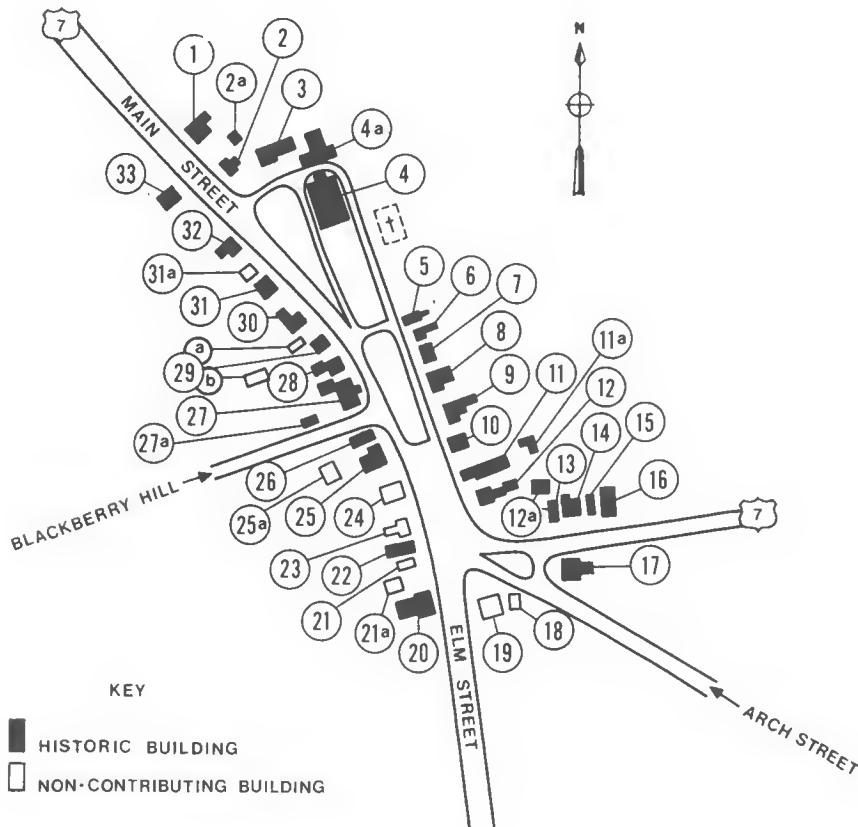
Pittsford Town Office (B13, 1910)



(B20, 1798/1866)

B PITTSFORD VILLAGE HISTORIC DISTRICT MAP

Listed in the National Register of Historic Places
(Numbers correspond to Register listing that follows.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

PITTSFORD VILLAGE HISTORIC DISTRICT
Listed in the National Register of Historic Places

B1 House, c.1910
Architect/builder: James Flanagan.
Colonial Revival style, hip roof, 2 stories.
Features: porch.

B2 House, c.1910
Architect/builder: Ed Geno.
Bungalow style, wood shingle, gable roof, 1½ stories.

B2a Garage, c.1910
Bungalow style, wood shingle, gambrel roof.

B3 House, c.1800
Federal style, Georgian plan.
Features: enriched cornice, entry pilasters, sidelights, Italianate porch.

B4 Church, 1835
Architect/builder: John Cain.
Gothic Revival style, brick, gable roof, 1½ stories.
Features: central tower, marble, wood cresting, roof finials, window tracery, keystones, pointed arch window, porte cochere.

B4a Shed, c.1890

B5 House, c.1860
Gable roof, 2 stories.

B6 House, c.1850/c.1890
Gable roof, 2 stories.
Features: Queen Anne porch, paneled entry pilasters, reveals, distinctive door, entry entablature.

B7 House, c.1900
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.

B8 House, 1795
Georgian plan.
Features: Queen Anne porch, transom.

B9 House, c.1870



Italianate style, gable roof, 2 stories.
Features: cornice brackets, Italianate porch.

B10 House, c.1794
Georgian plan.
Features: Queen Anne porch.

B11 Store, c.1815
Federal style, brick, gable roof,
2 stories.
Features: marble, gable
fanlight.

B11a Barn, c.1900

B12 House, 1876
Italianate style, gable roof,
2 stories.
Features: cornice brackets.

B12a Barn, c.1890

B13 Office, 1910
Neo-Classical Revival style,
brick, gable roof, 1½ stories.
Features: wall pilasters,
quoins, transom.

B14 House, 1792
Three-quarter Georgian plan.
Features: sidelights, distinctive
door.

B15 Shop, c.1890

B16 Multi-family Dwelling,
1906
Gable roof, 2 stories.

B17 Library, 1895



Romanesque style, brick, hip
roof, 1½ stories.
Features: tower, roof finials,
terra cotta, name inscription,
Syrian arch, stained glass,
entry fanlight, decorative
brickwork, distinctive door,
paneled entry pilasters, mar-
ble, keystones.

B18 Post Office, 1956
Non-contributing due to age.

B19 Store, 1939
Non-contributing due to age.

B20 House, 1798/1866
Italianate style, hip roof,
2 stories.
Features: belvedere, cornice
brackets, porch.

B21 House, 1866
Non-contributing due to alter-
ations.

B21a Garage, c.1970
Non-contributing due to age.

B22 Store, 1861
Greek Revival style, gable
roof, 2 stories.
Features: corner pilasters.

B23 House, c.1840
Non-contributing due to alter-
ations.

B24 Store, c.1880
Non-contributing due to alter-
ations.

B25 House, c.1800
Vernacular-Federal style,
gable roof, 2½ stories.
Features: sidelights.

B25a Barn, c.1890
Non-contributing due to alter-
ations.

B26 House, c.1860
Gable roof, 2½ stories.
Features: porch, bay window.

B27 Tavern, 1795/1866



Georgian plan.
Features: Italianate porch,
sidelights, distinctive lintel-
boards, round arch window,
transom.

B27a Carriage Barn, c.1913

B28 House, 1832
Federal style, brick, gable roof,
2½ stories.
Features: marble, stone lintels,
keystones, entry fan, side-
lights, bay window, gable
fanlight.

B29 Shop, c.1810

B29a Barn, c.1880
Non-contributing due to alter-
ations.

B29b Barn, c.1890
Non-contributing due to alter-
ations.

B30 Parsonage, c.1850
Sidehall plan, 2 stories.

B31 House, c.1840
Greek Revival style, Classic
Cottage.
Features: hood moldings,
Gothic wall dormer, barge-
board, sidelights.

B31a Garage, c.1970
Non-contributing due to age.

B32 House, c.1799
Georgian plan.

B33 House, c.1880
Vernacular-Queen Anne style,
gable roof, 1½ stories.
Features: parapet.

PITTSFORD MILLS HISTORIC DISTRICT

Historic residential, commercial, and public buildings from the late 18th to early 20th centuries line both sides of U.S. Route 7 as it makes its way through the historic district of Pittsford Mills. Although many are relatively simple in design, they are enriched with features from popular architectural styles.



(C23a, c.1900)



U.S. Route 7



Lothrop School (C56, 1911)



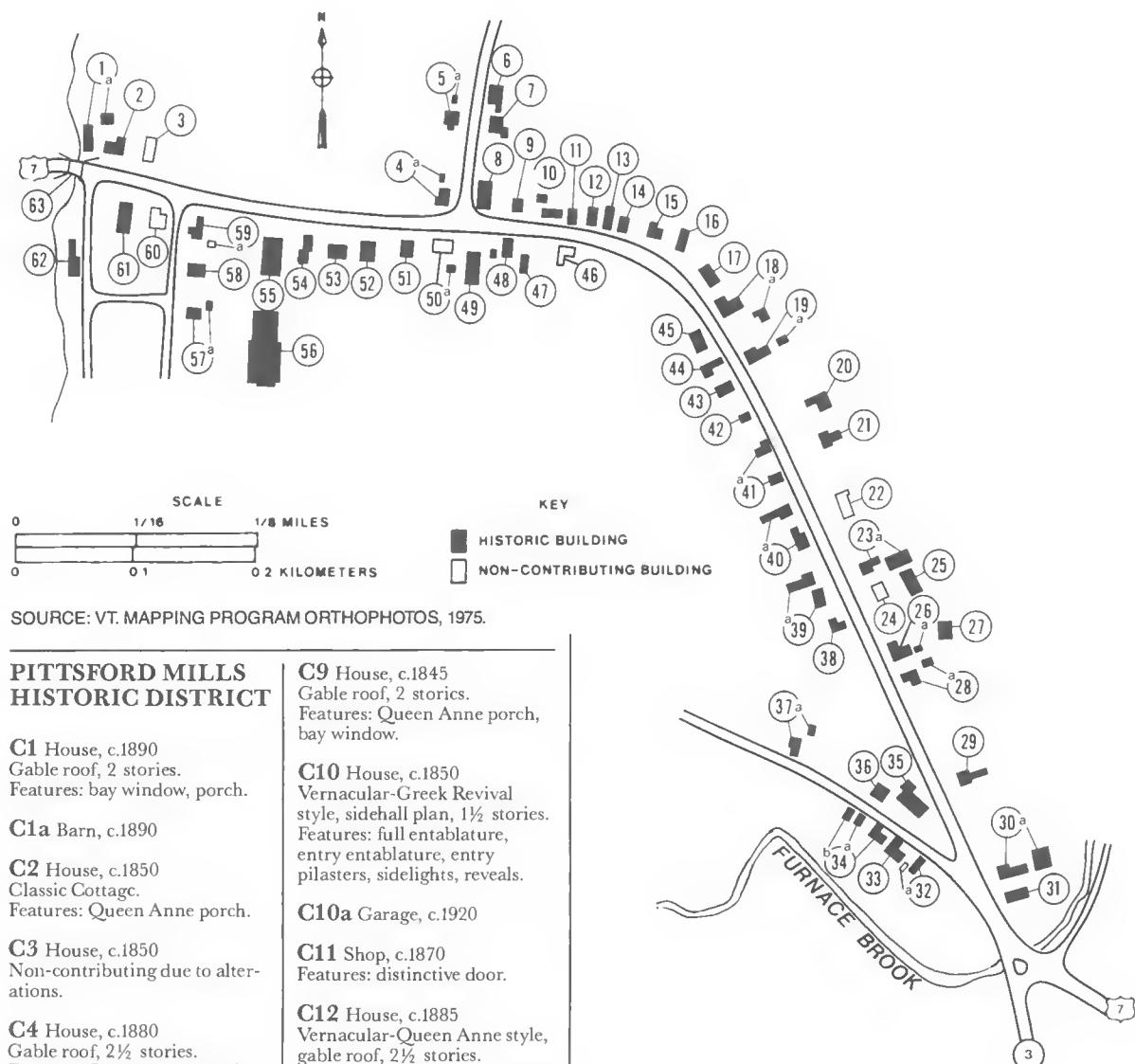
William Shaw Store (C31, 1839)



(C36, 1850)

C PITTSFORD MILLS HISTORIC DISTRICT MAP

(Numbers correspond to Register listing that follows.)



PITTSFORD MILLS HISTORIC DISTRICT

C1 House, c.1890
Gable roof, 2 stories.
Features: bay window, porch.

C1a Barn, c.1890

C2 House, c.1850
Classic Cottage.
Features: Queen Anne porch.

C3 House, c.1850
Non-contributing due to alterations.

C4 House, c.1880
Gable roof, 2½ stories.
Features: Queen Anne porch, round arch window.

C4a Carriage Barn, c.1890

C5 House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, round arch window.

C5a Carriage Barn, c.1900
Gainbrel roof.

C6 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.

C7 House, 1903
Gable roof, 2½ stories.
Features: bay window.

C8 House, 1850/c.1870
Architect/builder: William F. Manley.
Gable roof, 2½ stories.
Features: Queen Anne porch, round arch window.

C9 House, c.1845
Gable roof, 2 stories.
Features: Queen Anne porch, bay window.

C10 House, c.1850
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, entry entablature, entry pilasters, sidelights, reveals.

C10a Garage, c.1920

C11 Shop, c.1870
Features: distinctive door.

C12 House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, rafter tails, gable screen, belt-course, distinctive lintel-boards.

C13 House, c.1880
Non-contributing due to alterations.

C14 House, c.1895
Gable roof, 1½ stories.
Features: Queen Anne porch.

C14a Garage, c.1935

C15 House, c.1845
Classic Cottage.
Features: bay window.

C16 House, c.1865
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, enriched cornice, entry entablature, enriched cornice, Italianate porch.

C17 House, c.1820/1860 Gable roof, 1½ stories.	C29 Rectory, c.1895 Colonial Revival style, wood shingle, 2 stories. Features: bay window, distinctive door.	C41 House, c.1880 Gable roof, 1½ stories. Features: bay window, Colonial Revival porch, round arch window.	C56 School, 1911 Colonial Revival style, brick, hip roof, 2½ stories. Features: enriched cornice, Syrian arch, distinctive dormer, rusticated stone.
C18 House, c.1900/1940 Vernacular-Colonial Revival style, hip roof, 2½ stories. Features: Queen Anne window, porte cochere.	C29a Garage, c.1960 Non-contributing due to age.	C41a Carriage Barn, c.1880	C57 House, c.1900 Gable roof, 2½ stories. Features: porch, distinctive dormer.
C18a Carriage Barn, c.1900 Wood shingle, gambrel roof.	C30 House, c.1795 Georgian plan. Features: bay window, Colonial Revival porch.	C42 House, c.1880 Gable roof, 1½ stories.	C57a Carriage Barn, c.1900
C19 House, c.1890 Classic Cottage.	C30a Carriage Barn, c.1875 Features: cupola.	C43 House, c.1915 Stucco, gable roof, 2½ stories. Features: distinctive door, porch.	C58 House, c.1925 Wood shingle, gable roof, 1½ stories. Features: Bungalow porch.
C19a Carriage Barn, c.1880	C31 Store, 1839 Greek Revival style, brick, gable roof, 2½ stories. Features: marble, stone lintels, transom, original storefront.	C44 House, c.1920 Gable roof, 2½ stories. Features: door hood, bay window.	C59 House, 1844 Vernacular-Gothic Revival style, gable roof, 1½ stories. Features: bargeboard, porch.
C20 House, c.1920 Gable roof, 1½ stories.	C32 House, c.1900 Gable roof, 1½ stories.	C45 House, c.1850 Gable roof, 1½ stories. Features: porch, bay window	C59a Garage, c.1980 Non-contributing due to age.
C21 House, 1843 Architect/builder: William F Manley. Greek Revival style, gable roof, 1½ stories. Features: recessed porch, recessed balcony, Queen Anne window.	C32a Garage, c.1980 Non-contributing due to age.	C46 House, c.1890 Gable roof, 1½ stories. Features: Queen Anne porch.	C60 House, c.1910 Non-contributing due to alterations.
C22 House, c.1880 Non-contributing due to alterations.	C33 House, c.1860 Sidehall plan, 1½ stories. Features: entry entablature.	C47 House, c.1920 Gable roof, 1½ stories. Features: Colonial Revival porch.	C61 House, 1844
C23 House, c.1885 Vernacular-Stick Style, gable roof, 1½ stories. Features: porch, gable screen.	C33a Carriage Barn, c.1880	C48 Store, c.1890 Gable roof, 2½ stories.	
C23a Barn, c.1900 Gambrel roof. Features: cupola, roof finials.	C34 House, c.1860 Gable roof, 1½ stories. Features: Queen Anne porch.	C48a Garage, c.1935	
C24 Gas Station, 1953 Non-contributing due to age.	C34a Shop, c.1860	C49 Church, 1833 Greek Revival-Gothic Revival style, gable roof, 2 stories. Features: hood moldings, wood cresting, round arch window, tower.	
C25 School, c.1860 Vernacular-Greek Revival style, 2 stories. Features: corner pilasters.	C34b Carriage Barn, c.1900	C50 House, c.1870 Gable roof, 1½ stories. Features: porch.	
C26 House, c.1875	C35 Church, 1859/c.1880 Brick, gable roof, 1 story. Features: round arch window, round window, tower, corbeling, spire, roof finials, corner pilasters, stained glass.	C50a Garage, c.1920	
	C36 House, 1850 Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: sidelights, paneled entry pilasters, Italianate porch, paneled corner pilasters, enriched entry entablature, full entablature	C51 House, 1880 Vernacular-Stick Style, gable roof, 1½ stories. Features: bargeboard, distinctive chimney, gable screen, porch.	
French Second Empire style, Mansard roof, 2 stories. Features: hood moldings, segmental arch window, distinctive dormer, round arch window, distinctive lintelboards.	C37 House, 1849 Vernacular-Greek Revival style, Georgian plan. Features: Queen Anne porch, distinctive chimney, entry pilasters, entry entablature, bay window.	C52 House, c.1875 Gable roof, 2½ stories. Features: round arch window, bay window, porch.	
C26a Carriage Barn, c.1890	C37a Carriage Barn, c.1890	C53 School, c.1880 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Gothic wall dormer, Queen Anne porch.	
C27 House, c.1885 Gable roof, 2½ stories. Features: Queen Anne porch.	C38 House, c.1890 Gable roof, 1½ stories. Features: Queen Anne porch, Queen Anne window, gable screen, distinctive door.	C54 House, c.1880 Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, cornice brackets.	
C28 House, c.1880 Non-contributing due to alterations.	C39 House, c.1890 Non-contributing due to alterations.	C55 Town Hall, c.1924 Colonial Revival style, brick, gable roof, 2 stories. Features: quoins, marble, Colonial Revival porch, enriched cornice.	
C28a Carriage Barn, c.1880	C39a Carriage Barn, c.1880		
	C40 House, c.1850 Gable roof, 1½ stories.		
	C40a Carriage Barn, c.1885 Features: cupola.		



POULTNEY

East Poultney looks much as it did in the 1850s after the business centered here moved to rapidly expanding West Poultney. At its heart is a triangular green and the outstanding Federal style Baptist church (B46, 1805), designed and constructed by master builder Elisha Scott.

Among rolling hills and slate ledges, perched on the shores of Lake St. Catherine, and clustered in two historic villages, a rich and diverse architecture stands as testament to over two centuries of life and industry in the town of Poultney. The first farmsteads were settled in 1771, and soon after a primitive road from Manchester to Castleton was blazed through the town. At a set of falls west of where this road crossed the Poultney River, a gristmill was built in 1777, and over the next decade the village of East Poultney evolved nearby. With its churches, school, homes, and taverns arranged around a triangular green, East Poultney was the major village in the town of Poultney from 1790 to 1850. During the same years trade along the Poultney Turnpike (now VT Route 30) encouraged the growth of West Poultney (now Poultney Village) not far from the New York State border. The founding of the Troy Conference Academy (now Green Mountain College) in West Poultney in 1838, the construction of the Rutland and Washington Railroad through that village in 1851, and the development of nearby slate quarries led to an effective shift of the town center from East Poultney to West Poultney by 1857. With its burgeoning commerce and industry, West Poultney entered a phase of vigorous growth in the 1880s

and 1890s. At the same time resort and summer camp development began on Lake St. Catherine. The success of the slate industry, general prosperity, and a suburban rail connection with the City of Rutland from 1911 to 1924 supported growth in West Poultney and around the lake until the Great Depression of the 1930s. Today the early east village remains almost untouched, and the west village, despite losses of notable buildings on Main Street, contains a wealth of residential and public buildings. Together with the many farms, quarry sites, and summer camps, these historic resources document the evolution from frontier society to industrial society of a remarkable town.

THE FIRST SETTLERS to reach Poultney came from Litchfield County, Connecticut, and Berkshire County, Massachusetts. Most fled the town in July 1777 following the evacuation of Fort Ticonderoga and returned after the British surrender at Saratoga in October. These settlers lived on their farmsteads in shanties or rude dwellings that likely were similar to a cabin (24, c.1775) still standing in town. The cabin, with a low doorway and hewn log walls, may be the



Scattered throughout the western part of Rutland County is a small collection of early houses built with gambrel roofs, a form more commonly found in the nearby Hudson River valley of New York than in Vermont. This gambrel-roofed house (36, c.1790) in Poultney was built for Dr. Jonas Safford, who not only practiced medicine, but was a state representative and an associate Rutland County Court judge from 1797 to 1801.

original home of William Ward, who arrived in 1775, represented Poultney at the Dorset Convention of 1776, and, after the Revolution, served as a probate judge for the District of Fair Haven.

Most of the earliest residents, who numbered 1,120 in 1791, farmed and made potash from burning the trees they felled in clearing their fields. With the nearest sawmill at Fitch's Mills in Pawlet, the building of finished, wood-frame farmhouses awaited the erection of local sawmills in the 1780s. When farmers made the transition from cabins to frame houses during this period, many built modest, gable-roofed, Cape Cod type structures (e.g. 16, 39; c.1790). However, Dr. Jonas Safford, who set up practice on the Poultney River road (now VT Route 140), lived in a distinctive gambrel-roofed house (36, c.1790), a form that was said to be an "aristocratic" house type.

Wheat became a successful cash crop for local farmers in the 1790s, and the attendant prosperity found expression in the building of spacious, 2½ story center hall plan homes. William Ward replaced the original dwelling on his farm in 1801 with a Georgian plan, Federal style house (23), where he is said to have held court in a vaulted room on the second floor. Seth Ruggles, a veteran who established a farm in town in 1804, had an I-house form home (19, c.1805) built with half-length sidelights flanking its doorway. The c.1795 Cape Cod type house (5) of early settler Bazaleel Farnum to which his son William attached his c.1820 Georgian plan home (also 5) creates a dramatic contrast of scale between the two typical house forms built in the period from 1790 to 1825.

EAST POULTNEY was founded by a group of disgruntled Congregationalists from the southern Vermont town of Bennington who settled near the gristmill on the Poultney River in



The Eagle Tavern (B19, c.1790), facing the green in East Poultney, is one of the most unusual and impressive late 18th century buildings remaining in Rutland County. Twelve monumental Doric columns support the overhang of the expansive hip roof, and over the main doorway is a large wooden pediment ornamented with dentils.

1780. Led by Ithamar Hibbard, their minister, they laid out a village around a triangular common and united with local Baptists to share religious services and to form the first Union Church in Vermont in 1783. In 1790 residents established the Poultney Library, and one year later erected the brick, Federal style District 1 School (B45) on the green. A tavern frequented by the Green Mountain Boys at one corner of the green was rebuilt c.1790 as the Eagle Hotel (B19) with an unusual portico that shelters two sides of the building. Each of its twelve irregularly spaced Doric columns was once a tall pine in the hills nearby.

After the Baptists joined Reverend Hibbard's Congregationalists, some separatist Congregationalists within the church left to form their own group led by a Mr. Thompson. They erected a house of worship (B42, c.1790, moved 1802, altered c.1845) on the south end of the green. In 1796 the Congregationalists decided to reunite, the evangelical Reverend Hibbard resigned, and the Baptists left the church to take communion with their brethren in Middletown. The reunited Congregationalists soon settled on Rev. Samuel Leonard as their new minister, and in 1802 they built a new church. The Baptists then reoccupied the old meetinghouse in the village and called to their pulpit the Rev. Clark Kendrick, who occupied a 2½ story home (35, c.1790) with a massive central chimney at the west end of the village. Leonard and Kendrick soon became warm associates, joining one night to burn books from the Poultney Library collection that they deemed atheistical or immoral.

Master builder Elisha Scott of Tolman, Connecticut, was then selected by the Baptists to design and supervise the construction of their new church (B46), for which they secured a site on the East Poultney green. Scott and his workmen labored throughout 1804 preparing



The East Poultney District School (B45) is a rare survivor. Built of brick in 1791 at a cost of twelve shillings, it is believed to be the oldest schoolhouse still standing in Rutland County. Its design is simple, relieved only by a shallowly recessed arch in the front wall and a matching arch over the second floor window.

the window sashes and interior and exterior details for the church. In 1805 the frame was erected, covered, and finished for a total cost of about \$6,000. Hand-planed moldings, a delicately detailed Palladian window, applied eave and window ornament, and an airy belfry topped by a wrought iron weathervane today make this one of the outstanding Federal style churches in the state, comparable to the First Congregational Church of Bennington completed the year before. Scott appears to have based his design on a plate in an architectural patternbook, Asher Benjamin's *The Country Builder's Assistant*, also a likely source for a number of his later commissions in East Poultney.

After finishing the church Scott decided to stay in Poultney, and his workmanship considerably elevated the level of stylish building in the village. Houses built prior to his residence, such as those of John Grant (B48, c.1795) and merchant William Meacham (B22, c.1800), are Georgian plan dwellings with ornament largely restricted to window type, size, and placement. By contrast Scott's Federal style design for the home (B43, 1813) of John Howe incorporates intricate patterns in the sidelights, a Palladian window, and monumental pilasters across its facade. Another house (B9, c.1825) attributed to Scott's design breaks with the Georgian plan common in the village and uses the sophisticated pavilion with ells plan. With wide flushboard siding, modillion blocks at the eaves, monumental pilasters, and an entry similar to that of the Howe house, this home is an outstanding example of Federal style domestic design.

THE WEALTH OF EAST POULTNEY that provided these commissions for Scott was based



This large wood-frame house (29, c.1805) is a good example of simple Federal period architecture with its Georgian plan and sidelights flanking the door. It is better known, however, as the 1811 birthplace of George Jones, who in 1851 was a cofounder of the New York Times.

on the success of local agriculture, manufactures, and trade. The Embargo Act of 1807, by restricting imported manufactured goods, encouraged farmers to raise sheep for wool and local entrepreneurs to produce finished goods, such as woolens. The great flood of 1811 washed away a number of mills along the Poultney River, but most were soon rebuilt. Thomas Todd lost mills and a forge, but rebounded to manufacture woolens, stoves, hollowware, and pointed pins in over thirty buildings (now gone) at a site east of the village. His brick Federal style home (31) commemorates his rebuilding and consequent success with a gray marble keystone above his entry inscribed "Todd 1812."

The tariffs of 1824 and 1828, sponsored by U.S. Representative for Vermont Rollin C. Mallory of Poultney, had an effect similar to the embargo and stimulated local manufactures and sheep raising. A number of other mills and small manufactories near Todd and in the village prospered. Todd's son, Alanson, operated a gristmill and may have lived in a Classic Cottage type home (32, c.1830) across the road from his father. At least two other woolen mills, several tanneries, and a candlestick and a hay rake factory were in operation before 1830. A brick blacksmith shop (B47, c.1810), converted in 1852 by Paul Ross and Elijah West to manufacture melodeons (reed organs), is now the only remnant of local manufacturing in the village.

As the industrial, trade, and social center of town, East Poultney continued to prosper through the 1820s and 1830s. A newspaper, *The Northern Spectator*, was published in a printshop (B24) erected on the green in 1823. Horace Greeley, who would go on to found the *New York Tribune*, served an apprenticeship there from 1826 to 1830. George Jones, a cofounder of the *New York Times*, was born in 1811 just outside the village in a house (29, c.1805) built by his father John Jones, who worked in and later owned one



The stage trip between Albany and Burlington along the Poultney Turnpike, completed through town in 1811, took two days with numerous stops at tollgates, including one located right in front of this tavern (10). Built in 1815, it is distinguished for its handsome brickwork and elegant paneled door framed by flanking sidelights and an elliptical arch.

of the woolen manufactories. During this period Elisha Scott mastered the Greek Revival and early Gothic Revival styles as he worked on new commissions with his son Charles. Based on stylistic evidence, the Scotts are likely responsible for the Gothic Revival style design of St. John's Episcopal Church (B10), built in 1831–32 in East Poultney. Bishop John Henry Hopkins (a prominent advocate of the use of the Gothic Revival style for church buildings) praised the design when he consecrated the structure in 1833.

By 1800 the village of West Poultney, located near where the Poultney River turns north and becomes the Vermont state line, served as a milling hamlet for both western Poultney and Hampton, New York. The Poultney Turnpike, chartered by New York investors in 1805, was completed from the state line through the village north to neighboring Castleton in 1811, bringing with it the traffic and commerce of the Albany to Burlington trade. A competition for the main post office in town arose between West Poultney and East Poultney, the latter asserting that it was the more appropriate site since all of the churches in town were located there. Methodists in Hampton and Poultney then hauled limestone at great expense by oxcart from Whitehall, New York, to West Poultney to build the Methodist Episcopal Church (A64) in 1822. Now the oldest Methodist church building in Vermont, this stately stone structure effectively countered the claim of East Poultney and led to the maintenance of the post office in West Poultney.

THE POULTNEY TURNPIKE was a busy road; farmers seeking to market their produce in Albany traveled it, as did the drovers who annually prodded Champlain Valley cattle to Boston. Numerous taverns were opened along the route in Poultney, including Joel Beaman's stage-stop hotel (A112, c.1824) in the village and a brick building (10) with a graceful Federal style



Horace Greeley, noted American newspaperman and founder of the New York Tribune, served an apprenticeship from 1826 to 1830 in the office of the Northern Spectator, located in this 2 story building (B24, 1823) in East Poultney. Writing in his 1868 book, Recollections of a Busy Life, Greeley noted that "Poultney was a capital place to serve an apprenticeship. Essentially a rural community, her people are at once intelligent and moral; and there are few villages wherein the incitements to dissipation and vice are fewer or less obtrusive."

entrance built in 1815 near a tollgate north of the village. A brick distillery (9, c.1815), also located on the turnpike, produced beverages for these and other taverns. The opening of the Champlain Canal in 1823 substantially reduced the profits of the turnpike, and in 1831 it reverted to a public highway.

In 1834 the Troy Conference of the Methodist Episcopal Church selected West Poultney as the site of its academy (a secondary school), erecting the first building at the west end of Main Street in 1837. The Rev. Jesse Peck, principal of the academy from 1840 to 1848, lived across the street from the school in a Greek Revival style house (A184, c.1840) with a monumental portico. Rev. John Newman, an instructor at the academy and later a president of the school when it became the Ripley Female College, lived in a Greek Revival style home (A213, c.1840) just north of the academy on College Street. Both Peck and Newman likely attended the consecration of the new Methodist Episcopal Church (A105), constructed in 1841 on Main Street. Built by Charles Scott (Elisha Scott's son), the temple-like Greek Revival style church is almost certainly based on the church design in Massachusetts master builder Asher Benjamin's patternbook of 1833, *The Practice of Architecture*, or modeled after a church built following that design.

Industrial and commercial development in the west village began to overtake East Poultney in the 1840s. John Stanley pioneered manufacturing in West Poultney after the 1811 flood altered the course of the Poultney River, allowing him to develop a waterpower near the village where he set up a cloth shearing machine factory and a foundry. Stanley lived in a brick home (demolished; site of A69) at the



In 1822 Methodists living in the developing west village of Poultney joined with their neighbors in Hampton, New York, to build an impressive, 2 story stone church (A64). After the new church was built in 1841, the old one became a Second Advent church and since 1869 has served as a Masonic temple. Some time after 1918 the stately portico was added.

intersection of the turnpike with Main Street. His son Henry continued the business, but after a fire destroyed the shearing machine works in 1829, he concentrated on foundry work and the manufacture of stoves. Henry lived next door to his father in a simple wood-frame house (A68, c.1820) facing Main Street. Henry Ruggles purchased the works in 1844, renamed them

Ruggles Machine Shop and Foundry, and had his brick home (A67, c.1845) built next door to Henry Stanley. Around the corner on South Street, facing directly on the turnpike, James Richardson, a cabinetmaker, added a 2½ story brick office and workshop (A72, c.1840) to his original home (A71, c.1816) about the time he began the manufacture of melodeons. Ornate cast-iron grills in the upper half-story windows, a modillion cornice, and a second story, gable end loading door distinguish this exceptional Greek Revival style structure. The growing village also attracted many other craftsmen and tradesmen. Harness maker Olcott Sherman moved from East Poultney to the village in 1835, working in a shop behind his new, brick Greek Revival style home (A125, c.1835) on Main Street.

In 1841 Henry Stanley and Joel Beaman joined forces with Merritt Clark, son of Jonas Clark, Jr., of Middletown, to found the Poultney Bank. The bank opened in a wing of Clark's home (A60, c.1840), an impressive pavilion with ell plan, Greek Revival style structure not far from the Beaman Hotel (A112) and Stanley's home (A68) at the intersection of Main Street and the turnpike. From 1847 to 1852 Stanley and Clark were executive officers and promoters of the Rutland and Washington Railroad, thereby ensuring its path through the center of West Poultney. After the arrival of the railroad in 1851, the Poultney Bank was reorganized, and in 1860 it moved into a brick Greek Revival style bank building (A127) with a monumental portico on Main Street next to the tracks.



The design of the East Poultney St. John's Episcopal Church (B10), an early Vermont example of the Gothic Revival style, is attributed to master builder Elisha Scott, who is best known for his elegant Federal style designs. Completed in 1832, it is noteworthy for its carved wooden tracery, and pointed arch windows and central door surround. Charles Scott, who helped his father construct St. John's, became a master builder in his own right. Among many local commissions, he built a new Greek Revival style church (A105) for West Poultney Methodists in 1841.

WITH THE COMING OF THE RAILROAD, the ascendancy of the west village was assured, the business center moved closer to the depot, and in 1857 the West Poultney Post Office became the Poultney Post Office. Reacting to the shift in population and prestige, religious denominations in the east village moved to join the Methodists in the west village. In 1866 both the Episcopalians and the Baptists began holding services alternate Sundays in Poultney Village. In 1868 Trinity Episcopal Church (A33) was erected on the newly graded Church Street in the Gothic Revival style with lancet arch windows and a polychrome slate roof. When the west village Baptists organized as a separate congregation and garnered official recognition as the Poultney Baptist Church, they became involved in a dispute over the division of church



This imposing Greek Revival style house (A60), with its central pavilion flanked by matching ells, was built for Merritt Clark who arrived in Poultney in 1841, served later as president of the Rutland and Washington Railroad and Vermont state senator, and was twice Democratic candidate for governor. He was instrumental in founding the Poultney Bank, which in 1860 moved from his home into a brick, temple-like edifice (A127) next to the railroad tracks on Main Street in Poultney Village.

property with their east village brethren. In 1872 west village Baptists had their own church (A134), with its side tower and abundance of stylish Eastlake ornament, constructed on Bentley Avenue. The bell in its tower was taken from the East Poultney church and is alleged by east villagers to still ring "stolen, stolen, stolen."

Although the railroad and its related commerce served to make West Poultney the new town center, it was the slate trade that made it one of the leading villages in Rutland County in the last quarter of the 19th century. The slate industry in Poultney began in the northwest corner of town in 1852 with the Eagle Quarry, opened by John Humphrey, an enterprising Welshman, and Middleton Goldsmith, quarry superintendent, both of whom had been involved in quarry openings in neighboring Castleton. In 1853 William Farnum began a quarry nearby, and soon Welsh and native entrepreneurs opened quarries all along the road from Poultney Village to Fair Haven. After the Civil War, quarries were opened south of the village between Lake St. Catherine and the New York State line. By 1875 this industry had spawned small hamlets near the quarries, and its wealth and trade began to reshape Poultney Village.

At the quarries slate-working shanties were erected like those (3, c.1880) at the Eureka Quarry north of the village. Blocks of slate were blasted loose in the quarry and hauled to the shanties on metal carriages suspended from aerial cables. These cables were powered by machinery housed in a "cable house" like one (3d, c.1880) still operating at the Eureka Quarry.

Near the northern and southern quarries small hamlets developed with homes for quarry workers, churches, and schools. At the Eagle Quarry on the Castleton town line, the hamlet of Blissville (now gone) became established in the 1850s. Further south, near a number of quarries on the road from Poultney to Fair Haven,



Just south of East Poultney village stands this house (37, c.1850), which combines elements of several mid 19th century styles. The steep wall dormer is Gothic Revival in style, while the porch and brackets ornamenting the eavesline and bay window are characteristic of the Italianate style.

Welshmen built a modest Italianate style church (4) in 1871. This structure is the only remaining slate-quarry hamlet church in the county. Near the quarries south of Poultney Village, the area known as South Poultney developed in the 1880s with a number of Tri-Gable Ell plan homes (e.g. 67, 68; c.1890) built for quarry workers with Queen Anne style decorative shinglework and trim.

THE VILLAGE OF POULTNEY underwent a period of tremendous economic and physical growth once the slate industry and its attendant trade augmented the already flourishing manufactures and commerce that had developed there. The population of the town rose from 2,278 in 1860 to 3,644 in 1910, and Poultney Village experienced a building boom that transformed it into a modern village. Leaders of the slate industry, other businessmen, merchants, and professionals built homes along College Street and on the newly laid out Church Street and Bentley Avenue. The homes and boarding-houses of quarrymen, teamsters, and factory operatives clustered north of the railroad depot on York and Church streets and near the mills and the Ruggles foundry on Furnace and South streets. Churches, commercial blocks, and public buildings were erected to meet the needs of residents and those who traveled to market or for services in the village.

Early quarry owners and traders used their profits to build Italianate style homes in the village. Quarry owner Griffith R. Jones had a large, cubical brick home (A140) built c.1865 on Bentley Avenue with characteristic bracketed cornices and a belvedere. Albert E. Knapp, who manufactured and traded slate, had his modest gable-roofed home (A13) built c.1865 on College Street. Up the street another quarry owner, William Griffith, lived in a large L-plan, gable-roofed home (A10, c.1870) with the requisite cornice brackets.



This early blacksmith shop (B47, c.1810), located just off the East Poultney green, was converted into a melodeon manufacturer in 1852 by Elijah West and Paul Ross, who added the clapboard-sided second story. Melodeon maker Rufus H. Green, also a "Repairer and Tuner of all Musical Instruments," had long promoted music, having founded about 1834 the Poultney Band and instructed its members for nearly a decade.

After 1875 Griffith became partners with William Nathaniel in one of the more lasting and successful slate companies in Poultney—Nathaniel and Griffith. Their small office (probably A93, c.1885, moved c.1917) was ideally located between the 1868 railroad passenger depot (site of A95, now attached to A94) and the freight depot (A94, c.1870). Nathaniel had his brick house (A214), an eclectic mix of stylistic elements, built on College Street c.1870. Theodore Stanley, a partner with Griffith and Nathaniel in one of their ventures, the Co-operative Slate Mantle Company, lived in a distinguished, ornate Gothic Revival style house (A204, c.1875) with matching carriage barn on Church Street. As the slate industry boomed in the 1880s, both Griffith and Albert Knapp added decorative Queen Anne style porches with gazebo corners to their homes (A13, A10). Even housing for some quarry workers in the village was richly embellished; two ornate structures (79, 80; c.1885) with polychrome slate roofs on York Street were apparently built as winter quarters for quarry engineers and foremen.

Many other slate companies and traders also established offices in the village in the numerous commercial blocks that were constructed during this period. In 1867 merchant Jay J. Joslin erected an overscaled, 3 story commercial block (site of A130; demolished 1983) with a music hall on its third floor. Many of the builders who erected commercial blocks soon after on Main Street emulated its decorative brickwork, round and segmental arched windows, and bold Italianate style cornice. Pat Brennan ran his dry goods and grocery in one (A118, c.1875) such brick commercial block. A number of other blocks (A119, A175, A176, A177; c.1875) that housed shops and offices also were ornamented with some brickwork and bracketed cornices. No doubt it was in one of these blocks that the merchant Simon Mannis set up shop to serve Jewish



The natural resource that provided Poultney with its greatest wealth is displayed prominently throughout town in sidewalks and on the roofs of many buildings. The colorful unfading roofing slates were often cut in a variety of shapes and sizes and laid in bold patterns. Striking examples in Poultney Village are found on the Gothic Revival style Trinity Church (A33), built in 1868, and the elaborate Mansard roof of this small house (80, c.1885) on York Street.

farmers and peddlers who made Poultney a center for their Vermont and nearby New York communities in the 1870s. Together they worshiped in East Poultney at the old Kendrick home (35), where they created a synagogue on the second floor.

A growth in the school-age population of the village led to construction of the imposing, brick Poultney Central School (A106) in 1884. Although built with the Italianate style round and segmental arch windows and cornice brackets found on many of the earlier commercial blocks, the school was nonetheless the first large-scale structure in the village to be ornamented with such Queen Anne style elements as decorative stone blocks, a hip roof with gables, and fanciful gable and cornice filigree woodwork. A commercial block (A113) built about 1890 shares many of the Queen Anne style elements found in the school and has, in addition, colored multi-pane windows and a polychrome slate roof.

COMMERCIAL GROWTH in the village was also supported by the trade of the Poultney farm community. Farmers throughout town in the last half of the 19th century turned increasingly to dairying for their livelihood. Many had large bank barns (e.g. 7, 9, 13, 15, 32, 38, 71, 96, 110, 112) built to accommodate large herds. Milk was either made into cheese and butter on the farm or brought to local, small-scale processing centers like the cheese factory (119, c.1870) in



The Eureka Slate Company quarry (3) in the slate-rich northwestern corner of Poultney was formed in 1878 as a result of the reorganization of the Eagle Slate Company, which owned the first slate quarry in town. Clustered around the quarry openings and heaps of waste slate are several storage sheds and the slate mills where the large blocks of slate were cut into the popular Eureka Unfading Green roofing slates.

East Poultney. Sometime after 1890 farmers brought their milk to the Hudson Valley Creamery (115, c.1875; moved to its present site) in Poultney Village next to the railroad tracks, where it was made into butter or homogenized and pasteurized prior to shipment by rail to the Boston market. Grain was processed for shipment at Sherman's Grist Mill (A126, c.1885) next to the tracks south of Main Street.

Still other businesses contributed to the economic vigor of the village. In the 1870s Moseley and Stoddard, located in a building near the railroad tracks north of the depot, began to manufacture a highly successful line of milk processing equipment used by farmers and small creameries. (The Hudson Valley Creamery building (115, c.1875) may in fact be the original Moseley and Stoddard factory.) E. M. Bixby founded Bixby Coal and Grain about 1875 and had a railroad side track built near Bentley Avenue where railcars could unload the coal, grain, fertilizer, and explosives he sold to homeowners, merchants, farmers, and slate quarries. The track runs through one of the buildings (A137) at his plant, and a related barn (A137a) is decorated with a polychrome slate cupola. Seizing an opportunity created by the slate industry, the Ruggles Foundry on Furnace Street switched from stove manufacture to producing the dollies and other machines used in most area quarries.

Industrial and commercial growth led to an



Standing amidst the multitude of Poultney slate quarries is a Welsh church (4), built in 1871 by the Welsh families who had congregated here by the 1850s and on whose expertise the local slate industry depended. Although the church is simple in form, it is ornamented above the door and window openings by peaked lintelboards.

enlarged village work force and a demand for new housing, which in turn contributed to the success of another local manufactory. Charles Ripley together with Henry Stanley bought a steam sawmill between the rail line and York Street in 1870, and in subsequent years Ripley and his sons made their mill a highly successful sash, door, and molding manufactory. Ripley lived in a modest, sidehall plan home (A202, c.1875) west of his mill on Church Street, while his son, George, the company treasurer, lived on East Church in a Queen Anne style home (A144, c.1880). Many mill workers resided nearby on York and Church streets. Milton B. Wiseman, a Sawyer at the plant, lived in a small, unadorned house (A21, c.1870) set back from the north side of Church Street.

The millwork of Ripley & Sons likely ornaments a number of the commercial buildings already mentioned as well as many of the Italianate, Queen Anne, and Colonial Revival style homes built in the village during the last quarter of the 19th century for merchants, professionals, and others. Robert J. Humphrey lived in one such simple Italianate style house (A148, c.1870) on Bentley Avenue when he founded the *Poultney Journal* in 1873. His son, John C. Humphrey, became business manager of the *Journal* for a time while he resided in a Stick Style dwelling (A89, c.1890) on Church Street. Rufus Broughton, a real estate broker, had a magnificent Queen Anne-Eastlake style home (A144, c.1885) built with an unusually ornate porch on Bentley Avenue. When his son, merchant William W. Broughton, married Jane Edwards of Salem, New York, he had a large Queen Anne style house (A151, c.1895) with a side tower built at the corner of Bentley Avenue and College Street. Charles W. Humphrey, another of Robert Humphrey's sons, married Jane's sister, Ellen Edwards, and not to be out-



Located in the heart of Poultney Village is the impressive, 2 story, brick Poultney Graded School (A106), constructed in 1884 at a total cost of \$12,000 under the supervision of local carpenter and builder Ashley Wilson. It is lavishly designed with details from the Italianate and Queen Anne styles. The building has recently been converted into apartments.

done, they constructed an impressively ornate Queen Anne-Colonial Revival style home (A164) across from the Broughtons about 1900. On the third corner of the intersection H. H. and J. B. Matthews, owners of a new slate company, had an unusually long, two-family Queen Anne-Colonial Revival style dwelling (85) built about the same time.

CAMP DEVELOPMENT on Lake St. Catherine

Catherine began in the 1880s and 1890s as residents and out-of-staters sought a cool reprieve during the summer months. Lakeside recreation at a park or summer home, made possible by the general prosperity, fulfilled the desire for that evolving institution of industrial society, the vacation. Lake St. Catherine, known throughout much of the 19th century as Austin Pond, was first a site for the fishing camps of local residents, like the Austin family who erected "Whip-poor-will" (45, c.1880; remodeled c.1925) on the northwest shore. However, Albany, New York, resident Norman Burdick, founder of a company that manufactured stove door hinges, soon pioneered more extensive development on the lakeshore. In 1884 he had a Queen Anne style camp, "Balance Rock" (divided c.1923 into 48 and 49), built south of Whip-poor-will. Shortly thereafter, to the north, he had another camp, "Ferncliff" (41, c.1885), constructed on a point of land that he made into a picnic park. Between 1885 and 1900 visitors and residents alike gathered at Ferncliff to picnic, bowl, and in the evening listen to music played by a band in the park pavilion. About 1890 Burdick's daughter, Evelyn Burdick-Lyde, and her husband had a camp (51) built at the end of the road below the park. Evelyn's daughter, Elsie Leslie Lyde, was a famous child actress, and her stay at "Road's End" brought Mark Twain, Oliver Wendell Holmes, and prominent theatre personalities to the area. The constant coming and going of



The camp (50) built in the 1880s for the Hammett brothers is one of the largest on Lake St. Catherine. Tucked under the enveloping slate-covered hip roof are two stories of large airy porches facing the lake, and crowning the ridgeline are two unusual cupolas that bristle with a profile of upraised oars. "Tall Trees," a nearby camp (52), was built in 1900 by Cecil Davey on the site of the Hygiae Hotel, popular in the 1880s. Its low-slung form and wood shingle, fieldstone, and slate building materials blend easily into the amply shaded banks of the scenic lake.

boats at the Ferncliff dock inspired Burdick's son, Winfield, to name his nearby camp "Kum-n-go" (burned 1929, site of 42). Norman Burdick's camps share the expansive porch and simple, yet distinctive, details that were popular architectural features of all the summer homes built on the west shore of the lake during these years. Examples range from a small camp (44, c.1890), with a Queen Anne style porch and a shingled dormer, to an unusual double cottage (50, c.1885), built by the Hammett brothers, with a Stick Style porch and twin cupolas crowned by upright oars.

AT THE TURN OF THE CENTURY, Poultney residents looked back on twenty-five years of unprecedented growth and had every reason to anticipate a bright future. The influx of summer residents and visitors was increasing and provided an added boost to the local economy. The Ruggles machine shop, the Ripley door and sash factory, and Bixby's coal and grain business flourished, and new industries were moving to the village. The slate trade and dairying remained profitable.

Those who had arrived as immigrants after 1850, largely the Irish and Welsh, by now had fine homes and children and grandchildren working in the trades and professions. On January 1, 1901, the Welsh residents of Poultney, instrumental in the development of the slate



The Bentley Avenue home (A144, c.1885) of Rufus M. Broughton, a real estate agent, is an unusually elaborate example of late 19th century architecture in Poultney. Its irregular Queen Anne style form with projecting gables and bay window is complemented by richly detailed applied wood-work, an Eastlake style porch, and a patterned slate roof.

industry as well as a number of businesses in town, dedicated a new Queen Anne style church (A78) with an open belfry and polychrome slate roof. In the ensuing years this church welcomed even more Welsh emigrants from the troubled Penrhyn slate region of Wales for services, singing, meetings of a fraternal organization, "the True Ivorites," and the annual cultural festival, the "Eisteddfod." Welsh slaters enlivened the roofs of all Poultney with their designs, even humble structures like a multi-family home (84, c.1900) where some of the immigrants may have resided.

The Catholics of Poultney built their new church (A62) on Main Street in 1902-03 near the Masonic Hall (the 1822 Methodist Church, A64). The design for this brick and marble, High Victorian Gothic style church came from the firm of Hopkins & Casey of Troy, New York. Sidney Jones, associated with several Poultney quarries, acted as master mason. Ripley & Sons were contractors for the job and ensured that the edifice was erected within budget and much below the estimated cost. William L. Towne, the Ripley architect on the job, was also the designer of many other structures built about this time in the village. Towne's own home and office (A25, c.1905) was built in the Colonial Revival style on Church Street not far from the Ripley plant. A new parsonage (A34, c.1905) for St. John's Episcopal Church, also built in the Colonial Revival style, is perhaps another structure designed by Towne and erected by Ripley & Sons.

In the first fifteen years of the new century the commerce and industry of Poultney Village continued their expansion. When Charles W. Humphrey assumed leadership of his father's paper, *The Poultney Journal*, he commissioned William L. Towne to design the Neo-Classical Revival style Humphrey Block (A197, 1908) as its new home. Located directly across Maple Street from the railroad depot, this pressed concrete block structure not only housed the *Journal*, but also



In 1897 the printing offices of the Poultney Journal, founded in 1873 by Robert J. Humphrey, moved into a new, 2 story, wood-frame building (A174) on Maple Street in Poultney Village. Eleven years later Humphrey's son Charles, who had taken over the paper, had new and imposing Neo-Classical Revival style headquarters (A197) built on Main Street. Designed by William L. Towne, this large block has a heavily textured facade of pressed stone blocks divided on the upper two stories by smooth wall pilasters.

law offices and a pool hall and saloon. The Citizens National Bank was organized in 1910, with one of the Bixbys as cashier. Its gray, marble-faced, Neo-Classical Revival style building (A129) was erected the same year several doors down from its competitor, the First National Bank of Poultney, housed in the old Poultney Bank (A127, c.1855).

The president of the First National Bank, Henry Spallholz, was also village president and owner of the Manhattan Shirt Company, which had factories in Salem, New York, Brandon, Vermont, and, beginning in 1909, Poultney. Built on Beaman Street at the north edge of the village, his factory (A49) is a rare example of brick industrial architecture in a rural setting. Spallholz maintained a Queen Anne style home (A48, c.1905) behind the factory, and many of the employees lived in homes along upper Beaman Street.

RESIDENTIAL DEVELOPMENT during this period occurred largely on Beaman and Church streets near Spallholz's factory, on York



In 1833 Poultney was chosen as the site of the Troy Conference Academy because of its "beauty, healthfulness, temperance, good order, and freedom from influences baneful to a school." The original 1837 brick academy building was completely destroyed by fire in 1908. It was replaced that year by a near copy (87), complete with a monumental Ionic portico and wooden belfry. Several other brick buildings, Colonial Revival in style, were built on the campus in ensuing years, including Moses Hall (88, 1912).

and Church streets close to the industries clustered along the rail line, and on the roads leading east and south out of the village, not far from the old Ruggles foundry. Residences near the shirt factory, whether small cottages (A38, A39; c.1910), duplexes (A55, c.1910) or larger gable-roofed homes (A58, A59; c.1910), had Colonial Revival style porches and crosshatched window muntins. Two pressed concrete block duplexes (A26, A27; c.1910) at the corner of York and Church streets likely housed operatives of the Ripley mill, the Hudson Valley Creamery, or one of the other industries near the tracks north of the depot. Numerous Tri-Gable Ell plan homes (e.g. 75, 76, 77, 102, 104, 107; c.1905) to house working families were erected on East Main Street and South Street with Queen Anne or Colonial Revival style porches to differentiate them. Many of their residents worked at what was now the Ruggles-Gray Machine Company, which continued to manufacture slate-working machinery.

In 1908 a fire destroyed the original 1837 Troy Conference Academy building at the west end of Main Street. With financial help from generous donors, Ames Hall (87) arose from the ashes the same year. Essentially a replica of the original building, Ames became the first of a whole new campus of brick, Colonial Revival style structures. In 1912 Moses Hall (88) was erected with a



In 1909 Henry Spallholz opened a branch factory of his Manhattan Shirt Company on the northeastern edge of Poultney Village. The building (A49), although utilitarian in design with many windows for adequate lighting, is ornamented by decorative brickwork at the eaves and a small tower in front. Spallholz himself maintained a house (A48, c.1905) behind the factory, and many new homes, such as a small cottage (A38, c.1910) south of the factory, were built to house employees.

monumental Corinthian portico similar to that on Ames. In 1922 Dunton Hall (86) was built with the characteristic red brick and broken pediment dormers of Ames and Moses. Subsequent additions to the campus, now the home of Green Mountain College, have been in keeping with these precedents.

The Rutland Railway was extended from Fair Haven to Poultney Village in 1911, providing a direct passenger link with the City of Rutland. Residents of Poultney traveled to Rutland to shop and attend the county fair, and residents of "the City" sought refreshment along the shores of Lake St. Catherine. To accommodate travelers from farther away, in 1917 a new brick railroad passenger depot (A95) replaced the old depot, which was moved north and attached to the freight depot (A94).

After World War I the automobile rapidly became the preferred mode of personal transportation for county residents. Russell and Harry Williams opened a Chevrolet dealership in 1922 on Main Street in a brick showroom (A109), its front ornamented with globe lights and a parapet wall. In 1924 the Rutland Railway discontinued service due to continued low ridership. Many residents throughout the village had small double-doored garages built or converted their carriage barns for the horseless carriages. Newer homes were built with matching garages, an example being a bungalow and its garage (A83 and A83a; c.1925) on Church Street. New,



The Citizens Bank, founded in Poultney Village in 1910, closed during the Depression but left behind on Main Street one of the few buildings in town with a rusticated marble facade. The old bank (A129) is now the Poultney Public Library.

single story commercial buildings (A194, A196; c.1925) on Main Street were designed with huge display windows and projecting signs to attract motorists. Merchants in older commercial blocks might place a neon sign out front, as was done for the "West Dinette" (A113, sign c.1930).

THE AUTOMOBILE furthered development along Lake St. Catherine by making remote areas more accessible as sites for summer homes. Camps such as the Colonial Revival style bungalow "Sagamore" (63, c.1915) and a rustic log-veneered cabin (61, c.1920) could only be reached from Poultney Village after travel around the east side of the lake through Wells and then up the west shore, a half-day journey by wagon, but a short scenic jaunt in an auto. Norman Burdick's camp Balance Rock was divided into two camps, "Calv-Inn" (48) and "Cool-Edge" (49), named after the United States president from Vermont. Although the days of the convivial picnic park Ferncliff were past, the children and grandchildren of Burdick retained camps on the lake. When Winfield Burdick's Kum-n-go burned in 1929, his son Ralph had a large, shingled house (42) built on the site.

The Depression of the 1930s and the halt in building construction nationwide crippled the slate industry. Poultney Village also felt the effects; shops and industries closed and people moved from town in search of other work. In 1934 passenger train service to the village ended. In 1936 the Poultney High School (A65) was



On November 4, 1927, a devastating flood swept through Vermont, washing out numerous bridges. The next year, this replacement metal truss bridge (78) was built across the Poultney River by the Palmer Steel Company.

constructed, in part as a work-relief project, and the Troy Conference Academy became Green Mountain College as the old academy students moved to the new high school.

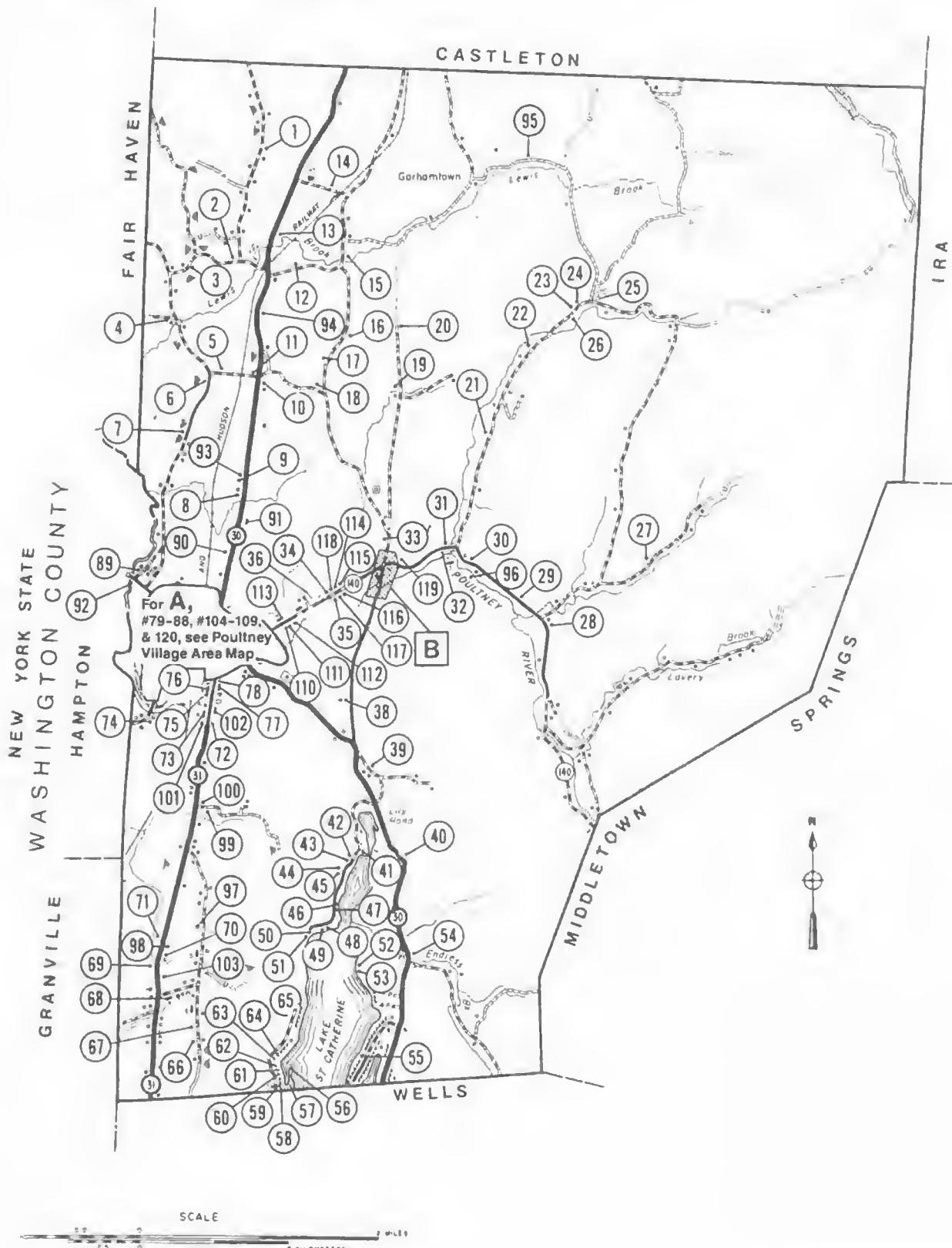
After World War II synthetic roofing materials captured what had been the largest market for slate, and a majority of quarries in Poultney ceased operations, leading to a decline in slate-related industry and commerce in Poultney Village. However, the summer tourist trade has continued to grow and provides a modest boost to the town economy.

Today Poultney retains an extraordinary number of historic resources representative of its past. Many farms and the village of East Poultney, listed in the National Register of Historic Places, tell the story of early Poultney, its farm and mill culture, and its master builder, Elisha Scott. Poultney Village, its Main Street now listed in the National Register, and a number of other structures associated with the nearby quarries evoke the vigor of the slate industry and the prosperity it brought to the town and its immigrants. The village is also listed in the State Register of Historic Places as a historic district that encompasses six churches, numerous commercial blocks, and an abundance of nicely detailed wooden homes from over a half century of an almost continuous building boom. Green Mountain College and the summer camps on Lake St. Catherine contribute to the unique character of the town as well. With this outstanding wealth of historic architecture, Poultney may well build its future in part on the riches of its past.

TOWN OF POULTNEY MAP

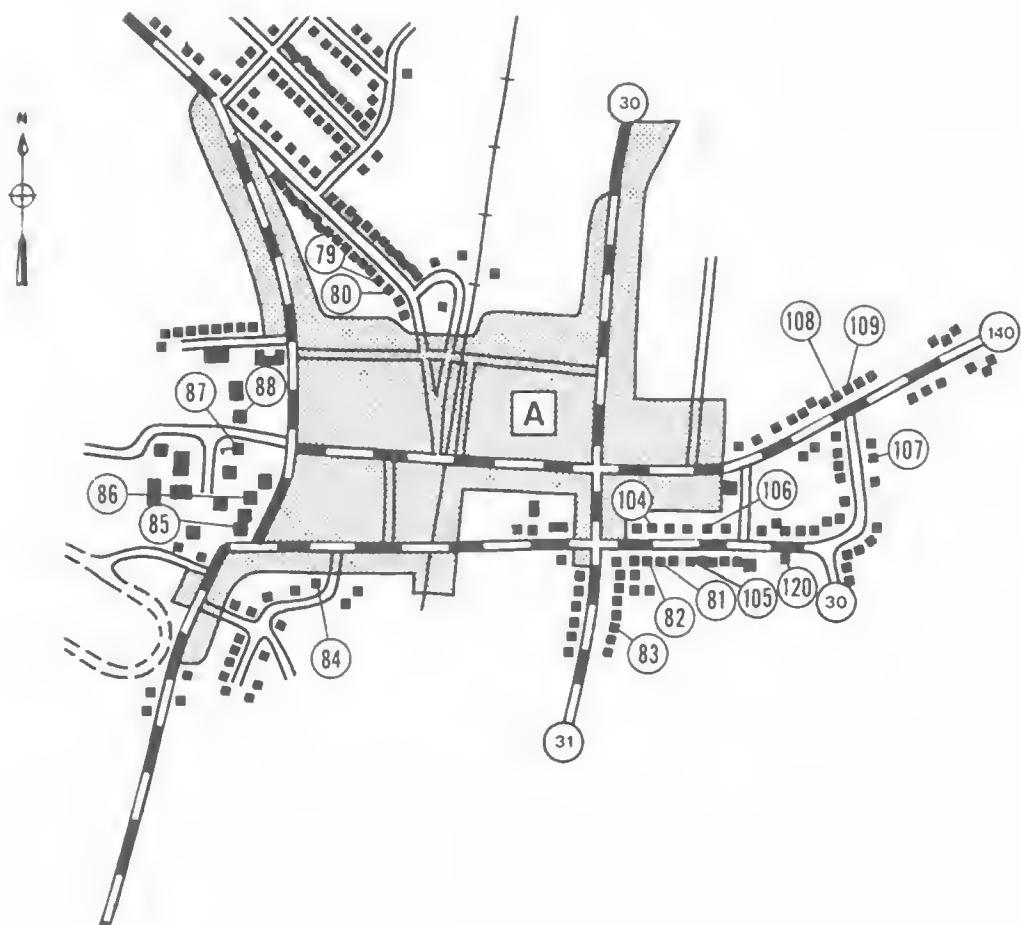
Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A and B see historic district maps.)



POULTNEY VILLAGE AREA MAP

(Numbers correspond to Register listings that follow.

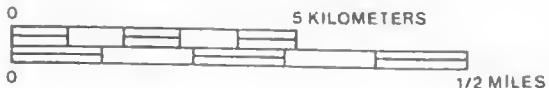
For **A** see historic district map.)

KEY

HISTORIC BUILDING

POULTNEY VILLAGE
HISTORIC DISTRICT

SCALE



**TOWN OF
POULTNEY**
**Sites listed in
the State Register
of Historic Places**
(For locations see town,
village area, and
historic district maps.)

1 House, c.1850
Greek Revival style, Classic Cottage.
Features: paneled corner pilasters, kneewall window, entry entablature, sidelights, entry pilasters.
Related barn.

2 House, c.1845
Vernacular-Greek Revival style, Classic Cottage.
Features: entry entablature, full entablature, paneled entry pilasters, fretwork, sidelights.
Related barn.

3 Eureka Quarry
a. Mill, c.1880
Gable roof, 1½ stories.
b. Shed, c.1880
c. Mill, c.1915
Gable roof, 1½ stories.
d. Cable house, c.1880

4 Church, 1871
Gable roof, 1½ stories.
Features: peaked lintelboards.
Related barn.

5 House, c.1795/c.1820
Vernacular-Federal style, Georgian plan.
Features: sidelights, massive central chimney, entry entablature, entry pilasters.
Related bank barn.

6 House, c.1850
Classic Cottage.
Features: distinctive door.
Related barn.

7 House, c.1860
Sidehall plan, 2 stories.
Features: door hood.
Related barn, bank barn, carriage barn.
Features: wood silo, ogee roof.

8 House, c.1850
Gable roof, 1½ stories.

9 Distillery, c.1815
Brick, gable roof, 2 stories.
Features: stone lintels, marble, flat arches.
Related bank barn, bank barn.

10 Tavern, 1815



Federal style, Georgian plan, brick.
Features: entry fan, tie rod ends, entry columns, reveals, distinctive door.

11 House, c.1840
Georgian plan.
Features: entry entablature, entry pilasters, sidelights, porch.

12 House, 1831
Federal style, Georgian plan, brick.
Features: date inscription, entry fan, stone lintels, marble, enriched cornice.
Related barn.
Features: cupola.

13 House, 1829
Vernacular-Federal style, I-house, brick.
Features: distinctive chimney.
Related bank barn, barn.
Features: cupola.

14 House, c.1850
Vernacular-Greek Revival style, Classic Cottage.
Features: kneewall window, entry entablature, sidelights, paneled corner pilasters, paneled entry pilasters.
Related barn, barn, shed.

15 House, c.1855
Vernacular-Greek Revival style, Classic Cottage.
Features: kneewall window, paneled corner pilasters, entry entablature, sidelights, full entablature, paneled entry pilasters.
Related bank barn, barn, shed.

16 House, c.1790
Cape Cod.
Features: sidelights.

17 House, c.1860
I-house.

18 House, c.1840
Greek Revival style, Georgian plan.
Features: corner pilasters, sidelights, entry pilasters, entry entablature.
Related barn, barn.

19 House, c.1805
Federal style, I-house.
Features: sidelights.
Related barn.

20 House, c.1860
Sidehall plan, 2½ stories.
Related barn, barn.

21 Mill, c.1805
Gable roof, 2 stories.
Features: peaked entry lintel, sidelights.
Related barn, shed.

22 House, c.1840
Greek Revival style, Classic Cottage.
Features: kneewall window, entry entablature, sidelights, full entablature.
Related barn.

23 House, 1801
Federal style, Georgian plan.
Features: porch, entry pilasters, sidelights.
Related barn.

24 House, c.1775
Gable roof, 1½ stories.
Features: log construction.

25 House, c.1864
Gable roof, 2½ stories.
Features: porch, distinctive door, peaked lintelboards.
Related barn, barn.
Features: cupola.

26 School, c.1900
Gable roof, 1 story.

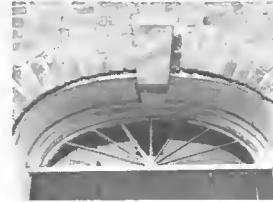
27 House, c.1810
Federal style, Georgian plan.
Features: Queen Anne porch, sidelights.
Related barn, barn.

28 House, c.1845
Greek Revival style, Georgian plan.
Features: corner pilasters, sidelights, full entablature, gable window, entry pilasters.

29 House, c.1805
Federal style, Georgian plan.
Features: sidelights.

30 House, c.1855
Classic Cottage.
Features: entry entablature, sidelights, Queen Anne porch, kneewall window.

31 House, 1812



Federal style, Georgian plan, brick.
Features: date inscription, name inscription, keystones, entry fanlight, entry fanlight.
Related barn, barn.

32 House, c.1830
Classic Cottage.
Features: transom.
Related bank barn.

33 House, c.1820
Federal style, Georgian plan.
Features: porch, sidelights, entry fan, sunburst.
Related garage.

34 House, c.1800
Federal style, Georgian plan.
Features: flushboard siding, Italianate porch, distinctive door, bay window.
Related barn.

35 House, c.1790
Federal style, Georgian plan.
Features: corner pilasters, entry pilasters, sidelights, leaded glass window, porch.

36 House, c.1790
Federal style, Cape Cod, gambrel roof.
Features: sidelights, massive central chimney.
Related barn.

37 House, c.1850
Vernacular-Greek Revival-Italianate style, gable roof, 1½ stories.
Features: Gothic wall dormer, Italianate porch, distinctive lintelboards, cornice brackets, bay window, kneewall window.
Related barn.

38 House, c.1817
Federal style, Georgian plan.
Features: entry columns, porch, sidelights, distinctive door.
Related bank barn, garage.

39 House, c.1790
Cape Cod.
Features: Queen Anne porch, fluted corner pilasters.
Related barn.

40 House, c.1845
Greek Revival style, Georgian plan.
Features: enriched cornice, fluted corner pilasters, porch.
Related barn.

41 Camp, c.1885
Gable roof, 2½ stories.
Features: porch.
Related camps.

42 House, c.1931
Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.
Related garage, ice house.

43 Camp, c.1918
Gable roof, 1½ stories.
Features: Bungalow porch, rafter tails, distinctive dormer, cobblestone.

44 Camp, c.1890
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: shinglework, knee-wall window, distinctive dormer.

45 Camp, c.1880/c.1925
Gable roof, 1½ stories.
Features: rafter tails, distinctive chimney.

46 Camp, c.1900
Gable roof, 2½ stories.

47 Camp, c.1900
Gable roof, 2½ stories.

48 Camp, 1884/c.1923
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: gable screen.

49 Camp, 1884/c.1923



Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: porch, gable screen.

50 Camp, c.1885
Vernacular-Queen Anne-Shingle Style, hip roof, 2½ stories.
Features: porch, cupola, applied woodwork, rafter tails, roof finials, shinglework.

51 Camp, c.1890
Gable roof, 1½ stories.

52 Camp, 1900
Vernacular-Bungalow style, wood shingle, hip roof, 1 story.
Features: porch, rafter tails, distinctive dormer, door hood.
Related camp.

53 Camp, c.1905
Vernacular-Bungalow style, wood shingle, hip roof, 1½ stories.
Features: porch, rafter tails, distinctive dormer.

54 House, c.1850
Georgian plan.
Related barn.

55 Hotel, c.1926
Gable roof, 2½ stories.

56 Camp, c.1915
Gable roof, 2½ stories.
Related camp.

57 Camp, 1915



Gable roof, 2 stories.
Features: Queen Anne porch.

58 Camp, c.1915
Gable roof, 2½ stories.

59 Camp, c.1910
Gable roof, 2½ stories.
Features: rafter tails, porch.

60 Camp, c.1920
Gable roof, 2 stories.
Features: porch.

61 Camp, c.1920
Gable roof, 1½ stories.
Features: rafter tails, distinctive dormer, porch.

62 Camp, c.1920
Log veneer, gable roof, 1½ stories.
Features: distinctive dormer, porch.

63 Camp, c.1915
Wood shingle, gable roof, 1½ stories.
Features: porch, rafter tails, cornice brackets, distinctive dormer.

64 Camp, c.1920
Vernacular-Colonial Revival style, hip roof, 1 story.
Features: oriel window, Colonial Revival porch, rafter tails, distinctive dormer.

65 Camp, c.1920
Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch.

66 Powerhouse, c.1905
Pressed stone.
Related house.

67 House, c.1890



Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: applied woodwork, Queen Anne porch.

68 House, c.1890
Gable roof, 2 stories.
Features: Queen Anne porch, applied woodwork.

69 House, c.1880
Gable roof, 2½ stories.
Features: cornice brackets, bay window, distinctive lintelboards.
Related barn.

70 House, c.1820/c.1850
Vernacular-Gothic Revival style, gable roof, 1½ stories.
Features: kneewall window, bargeboard.
Related garage.

71 House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, shinglework, Queen Anne window.
Related barn, barn

72 House, c.1895
Gable roof, 2 stories.
Features: Queen Anne porch, shinglework.

73 House, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch, shinglework.

74 House, c.1810
Vernacular-Federal style, gable roof, 2 stories.
Features: entry pilasters, entry fan, distinctive door.
Related bank barn.

75 House, c.1905
Gable roof, 2½ stories.
Features: gable screen, Queen Anne window, Colonial Revival porch.

76 House, c.1905
Gable roof, 2½ stories.
Features: shinglework, Queen Anne window, Colonial Revival porch.

77 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

78 Bridge, 1928
Architect/builder: Palmer Steel Co.
Through truss.

79 House, c.1885



Gable roof, 2 stories.
Features: tower, polychrome slate, cornice brackets, distinctive lintelboards.

80 House, c.1885
French Second Empire style, Mansard roof, 2 stories.
Features: polychrome slate, bay window, cornice brackets, cupola, distinctive dormer

81 House, c.1870
Vernacular-Italianate style, gable roof, 2½ stories.
Features: peaked lintelboards, porch.

82 House, c.1890
Gable roof, 2½ stories.
Features: shinglework, porch.
Related garage.

83 House, c.1835
Vernacular-Federal-Greek Revival style, gable roof, 1½ stories.
Features: entry entablature, paneled entry pilasters, kneewall window.
Related carriage barn.

84 Duplex, c.1900
Vernacular-Queen Anne-Stick Style, jerkinhead roof, 2½ stories.
Features: beltcourse, shinglework, Queen Anne window, polychrome slate, porch

85 House, c.1900
Colonial Revival style, gable roof, 2½ stories.
Features: shinglework, Palladian window, porch, round arch window.
Related carriage barn

86 School, 1922
Colonial Revival style, brick veneer, gable roof, 2½ stories.
Features: enriched cornice, marble, stone lintels, belt-course, distinctive dormer, sidelights, Colonial Revival porch.

87 School, 1908
Colonial Revival style, gambrel roof, 3½ stories.
Features: enriched cornice, distinctive dormer, monumental portico, sidelights, entry fan.

88 School, 1912
Colonial Revival style, brick veneer, gable roof, 3½ stories.
Features: enriched cornice, distinctive dormer, monumental portico, transom, sidelights.

89 House, c.1855/c.1900
Vernacular-Greek Revival-Queen Anne style, Georgian plan, brick.
Features: full entablature, Queen Anne window, gable fan

90 House, c.1860
Greek Revival style, Classic Cottage.
Features: kneewall window, distinctive lintelboards, Queen Anne porch, cornerblocks, sidelights.
Related garage.

91 House, c.1815
Gable roof, 1½ stories.
Features: corner pilasters.
Related barn, barn.

92 Shop, c.1850
Brick.

93 House, c.1895



Gable roof, 2½ stories.
Features: Queen Anne porch.
Related barn.

Features: metal ventilator, tiled silo.

94 House, c.1800
Georgian plan, hip roof.
Features: Colonial Revival porch.
Related ground level stable barn, shed.

95 House, c.1820
Georgian plan.

96 Bank Barn, c.1875
Features: cupola.

97 House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, shinglework.

98 House, c.1875
Vernacular-Italianate style,
gable roof, 2 stories.
Features: bay window, cornice
brackets, distinctive lintel-
boards, Italianate porch.

99 House, c.1910
Jerkinhead roof, 1½ stories.
Related barn.

100 House, c.1830
Vernacular-Federal-Greek Re-
vival style, Georgian plan.
Features: sidelights, corner
pilasters, full entablature,
Colonial Revival porch.
Related ground level stable
barn.

101 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

102 House, c.1905
Queen Anne style, gable roof,
2½ stories.
Features: Queen Anne porch,
shinglework, Queen Anne
window.

103 House, c.1905



Queen Anne style, gable roof,
2 stories.
Features: shinglework, Queen
Anne porch.

104 House, c.1905
Gable roof, 2 stories.
Features: Queen Anne porch.
Related garage.
Features: rafter tails.

105 House, c.1850
Greek Revival style, sidehall
plan, 1½ stories.
Features: recessed porch, full
entablature, paneled entry
pilasters, entry entablature,
Greek Revival porch.
Related shed.

106 House, c.1850
Greek Revival style, gable
roof, 1½ stories.
Features: paneled entry
pilasters, entry entablature,
Queen Anne porch.
Related shed.

107 House, c.1905
Vernacular-Queen Anne style,
gable roof, 2 stories.
Features: shinglework, Queen
Anne porch.
Related garage.

108 House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne win-
dow, shinglework, Queen
Anne porch.
Related carriage barn.

109 House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne win-
dow, shinglework, Queen
Anne porch.
Related garage.

110 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related bank barn, carriage
barn.

111 House, c.1850
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related carriage barn.

112 (Farm)
a. House, c.1810
Gable roof, 1½ stories.
Features: enriched cornice, Queen
Anne porch.
b. Bank Barn, c.1870
Features: wood silo.
c. Carriage Barn, c.1860
Board and batten.
d. Garage, c.1925
e. Shed, c.1890
f. Shed, c.1870

113 House, c.1865
Gable roof, 1½ stories.
Features: kneewall window,
Gothic Revival porch.
Related shed, garage.

114 House, c.1850



Greek Revival style, sidehall
plan, 1½ stories.
Features: full entablature,
paneled corner pilasters,
recessed porch, peaked lintel-
boards, paneled entry
pilasters, entry entablature,
sidelights.

115 Creamery, c.1875
Gable roof, 3 stories.

116 House, c.1815
Half I-house.
Features: sidelights.
Related carriage barn.

117 House, c.1800
Vernacular-Greek Revival
style, I-house.
Features: entry entablature,
Gothic wall dormer.
Related carriage barn.

118 House, c.1860
Georgian plan.
Features: polychrome stone,
Queen Anne porch, bay
window.
Related carriage barn, shed.

119 Factory, c.1870
Gable roof, 2½ stories.
Features: kneewall window.

POULTNEY VILLAGE HISTORIC DISTRICT

Listed in part in the National Register of Historic Places

A wide variety of historic buildings, dating from the early 1800s to the 1930s, line the streets of Poultney Village. Many of these houses, churches, commercial, and public buildings date from the late 1800s when slate quarrying and other industries flourished. Handsome slate roofs and an abundance of Italianate, Queen Anne, and Colonial Revival style details reflect the general prosperity of the time.



(A184, c.1840)



College Street



(A113, c.1890)



(A105, 1841)

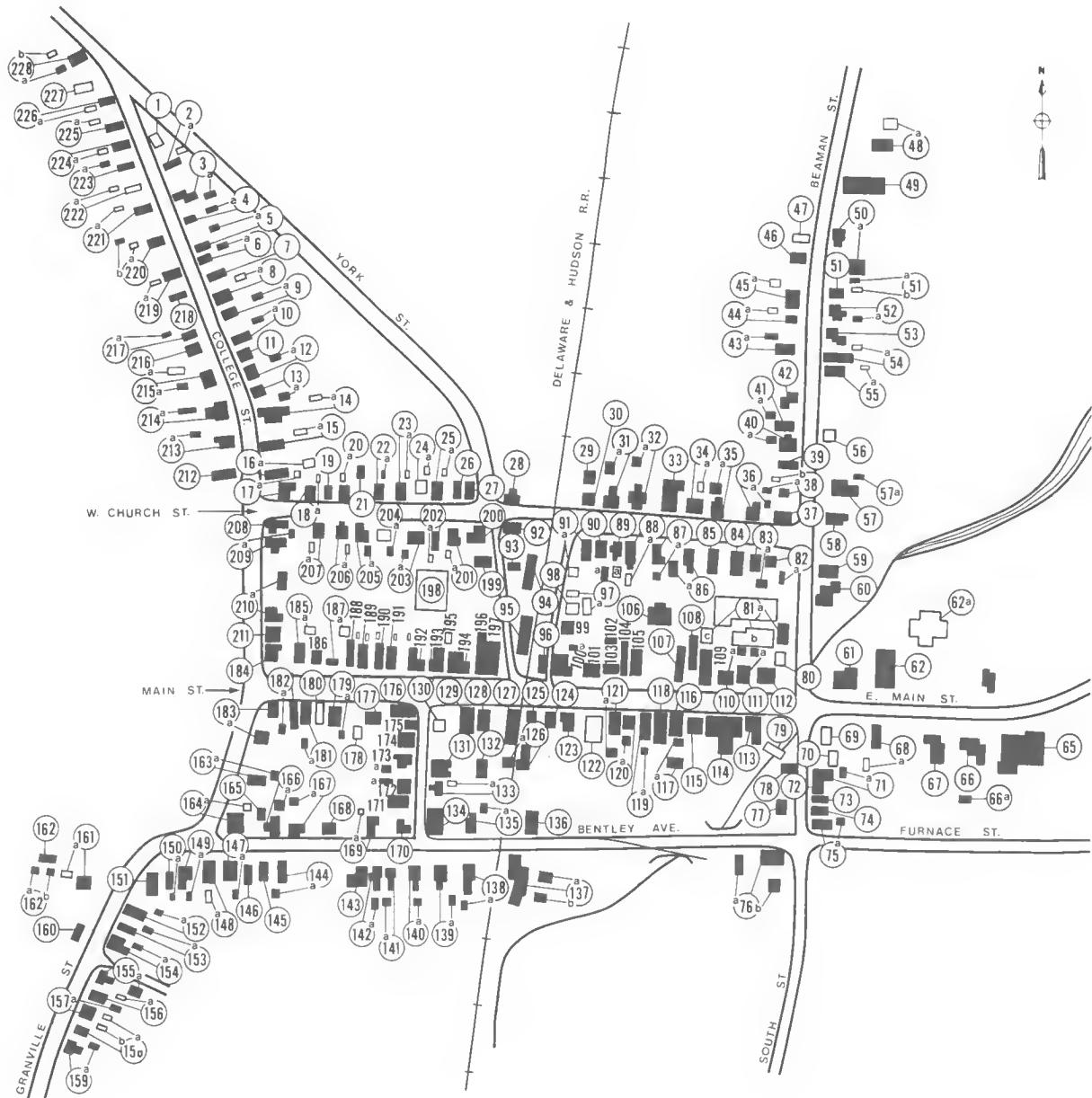


Williams Auto Showroom (A109, 1922)

A POULTNEY VILLAGE HISTORIC DISTRICT MAP

Listed in part in the National Register of Historic Places

(Numbers correspond to accompanying Register listing.)



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING

SCALE



**POULTNEY
VILLAGE
HISTORIC DISTRICT**
*Listed in part in
the National Register
of Historic Places*

A1 Church, c.1965
Non-contributing due to age.

A2 House, c.1860
Vernacular-Greek Revival style, gable roof, 2½ stories. Features: door hood.

A2a Garage, c.1970
Non-contributing due to age.

A3 House, c.1890



Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch.

A3a Carriage Barn, c.1900

A4 House, c.1860
Gable roof, 1½ stories.

A4a Carriage Barn, c.1910

A5 House, c.1905
Gable roof, 2½ stories.

A5a Garage, c.1930

A6 House, c.1860
Sidehall plan, 1½ stories. Features: entry pilasters, Queen Anne porch.

A6a Carriage Barn, c.1920

A7 House, c.1875
Gable roof, 1½ stories.

A8 House, c.1880
Gable roof, 1½ stories. Features: entry columns.

A8a Garage, c.1965
Non-contributing due to age.

A9 House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories. Features: stickwork, gable screen, bargeboard, sunburst, applied woodwork, porch.

A9a Carriage Barn, c.1900

A10 House, c.1870
Vernacular-Italianate style, gable roof, 2½ stories. Features: Queen Anne porch, cornice brackets, distinctive lintelboards, entry pilasters.

A10a Carriage Barn, c.1900

A11 House, c.1915
Gable roof, 2½ stories.

A12 House, c.1900
Vernacular-Colonial Revival style, jerkinhead roof, 2½ stories. Features: peaked lintelboards, cornice brackets, porch, gable fan.

A12a Carriage Barn, c.1895

A13 House, c.1865/c.1885
Gable roof, 1½ stories. Features: gable screen, Queen Anne porch, enriched frieze.

A13a Carriage Barn, c.1900

A14 House, c.1865
Gable roof, 1½ stories.

A14a Garage, c.1955
Non-contributing due to age.

A15 House, c.1870
Italianate-Queen Anne style, gable roof, 2½ stories. Features: peaked lintelboards, Queen Anne porch, cornice brackets, round arch window.

A15a Garage, c.1945
Non-contributing due to age.

A16 House, c.1865
Gable roof, 2½ stories. Features: Colonial Revival porch, gable fan.

A16a Garage, c.1960
Non-contributing due to age.

A17 House, c.1870
Gable roof, 2½ stories. Features: Queen Anne porch.

A17a Garage, c.1950
Non-contributing due to age.

A18 House, c.1870
Gable roof, 2 stories. Features: bay window.

A18a Garage, c.1960
Non-contributing due to age.

A19 House, c.1900
Gable roof, 2 stories.

A20 House, c.1880
Queen Anne style, gable roof, 2 stories. Features: Queen Anne window, Queen Anne porch, cornice brackets, tower.

A20a Garage, c.1965
Non-contributing due to age.

A21 House, c.1870
Gable roof, 1 story. Features: eyebrow dormer, kneewall window, porch.

A21a Carriage Barn, c.1910

A22 House, c.1870
Gable roof, 2 stories.

A22a Barn, c.1900

A23 House, c.1890



Gable roof, 2½ stories. Features: Queen Anne porch, shinglework.

A23a Garage, c.1950
Non-contributing due to age.

A24 House, c.1965
Non-contributing due to age.

A24a Garage, c.1965
Non-contributing due to age.

A25 House, c.1905
Vernacular-Neo-Classical Revival style, hip roof, 2½ stories. Features: swan's neck pediment, Colonial Revival porch, corner pilasters.

A25a Garage, c.1960
Non-contributing due to age.

A26 House, c.1910
Gable roof, 2½ stories. Features: Colonial Revival porch.

A27 House, c.1910
Gable roof, 2½ stories.

A28 Duplex, c.1900
Gable roof, 2 stories. Features: entry columns.

A29 House, c.1910
Gable roof, 2½ stories.

A30 House, c.1895
Gable roof, 2½ stories. Features: Queen Anne window, distinctive dormer.

A31 House, c.1890
Gable roof, 2½ stories. Features: transom.

A31a Carriage Barn, c.1900

A32 House, c.1880
Vernacular-Italianate style, gable roof, 2½ stories. Features: cornice brackets, gable fan, porch.

A32a Carriage Barn, c.1890

A33 Church, 1868
Gothic Revival style, gable roof, 1½ stories. Features: triangular arch window, hood moldings, buttresses, stained glass, polychrome slate, roof finials.

A34 House, c.1905
Colonial Revival style, gable roof, 2½ stories. Features: sidelights, Palladian window, paneled corner pilasters, distinctive lintelboards, Colonial Revival porch, distinctive dormer.

A34a Garage, c.1945
Non-contributing due to age.

A35 House, c.1865
Vernacular-Italianate style, hip roof, 2 stories. Features: Queen Anne porch, entry pilasters, cornice brackets.

A35a Carriage Barn, c.1890

A36 House, c.1895



Gable roof, 2½ stories. Features: gable screen, bay window, distinctive lintelboards, Queen Anne porch.

A36a Garage, c.1930

A37 House, c.1865
Gable roof, 2½ stories. Features: peaked lintelboards, Italianate porch.

A38 House, c.1910
Wood shingle, gable roof, 2½ stories. Features: porch.

A38a Garage, c.1930

A38b Garage, c.1950
Non-contributing due to age.

A39 House, c.1910
Wood shingle, gable roof, 2½ stories.

A40 House, c.1895
Gable roof, 2½ stories. Features: Queen Anne porch.

A40a Garage, c.1920

A41 House, c.1865
Gable roof, 2½ stories. Features: Queen Anne window, stained glass, porch.

A41a Garage, c.1920

A42 House, c.1870
Gable roof, 2½ stories.

A43 House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories. Features: shinglework, stained glass, distinctive lintelboards.

A43a Garage, c.1925

A44 House, c.1835
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: paneled entry pilasters, entry entablature, porch.

A44a Garage, c.1965
Non-contributing due to age.

A45 Duplex, c.1895
Gable roof, 2½ stories.
Features: full entablature, Queen Anne porch.

A45a Garage, c.1960
Non-contributing due to age.

A46 House, c.1875
Gable roof, 2½ stories.
Features: Queen Anne porch.

A47 Mobile Home, c.1970
Non-contributing due to age.

A48 House, c.1905
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, porch, enriched cornice.

A48a Garage, c.1965
Non-contributing due to age.

A49 Factory, 1909
Brick, gable roof, 2½ stories.
Features: stone lintels, marble, tower, enriched cornice, round arch window, distinctive dormer.

A50 House, c.1870
Gable roof, 2½ stories.
Features: Queen Anne porch.

A50a Garage, c.1930

A51 House, c.1900
Gable roof, 2½ stories.
Features: shinglework, Queen Anne porch.

A51a Garage, c.1925

A51b Garage, c.1970
Non-contributing due to age.

A52 House, c.1842
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: paneled entry pilasters, entry entablature, sidelights, Queen Anne porch.

A52a Garage, c.1930

A53 House, c.1845
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: paneled entry pilasters, entry entablature, Queen Anne porch.

A54 House, c.1845
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: enriched cornice, entry entablature, paneled entry pilasters.

A54a Garage, c.1960
Non-contributing due to age.

A55 House, c.1910
Gable roof, 2½ stories.
Features: distinctive dormer, porch.

A55a Garage, c.1945
Non-contributing due to age.

A56 Telephone Station, c.1965
Non-contributing due to age.



A57 House, c.1870
Italianate style, hip roof, 2½ stories.
Features: cornice brackets, Italianate porch, belvedere, distinctive dormer, bay window.

A57a Barn, c.1875

A58 House, c.1910
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch.

A59 House, c.1910
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch.

A60 House, c.1840
Greek Revival style, pavilion with eaves.
Features: paneled entry pilasters, Greek Revival porch, full entablature, distinctive chimney, wall pilasters, flush-board siding.

A61 House, c.1825
Federal style, hip roof, 2½ stories.
Features: keystone, Italianate porch, paneled entry pilasters, fanlight, Palladian window.

A62 Church, 1902
Architect/builder: Hopkins & Casey
High Victorian Gothic style, brick, gable roof, 1½ stories.
Features: side tower, rose window, pointed arch window, arched wall panels, buttresses, rusticated stone.

A62a Church, c.1970
Non-contributing due to age.

A63 House, c.1850
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters.

A63a Barn, c.1930

A64 Church, 1822
Greek Revival style, stone, gable roof, 2½ stories.
Features: stone lintels, marble, fieldstone, sidelights, transom, monumental portico.

A65 School, 1936
Colonial Revival style, brick, gable roof, 2½ stories.
Features: round arch window, paneled entry pilasters, enriched cornice, transom, Colonial Revival porch.

A66 House, c.1925
Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch.

A66a Garage, c.1945
Non-contributing due to age.

A67 House, c.1845
Vernacular-Greek Revival style, brick, gable roof, 2½ stories.
Features: transom, sidelights, gable fan, entry columns, entry entablature, porch.

A68 House, c.1820
Gable roof, 2½ stories.
Features: full entablature.

A68a Garage, c.1945
Non-contributing due to age.

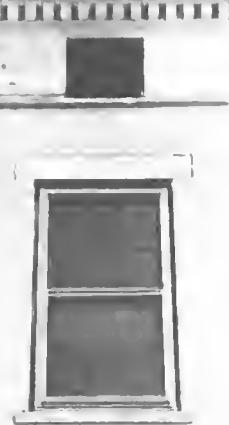
A69 Gas Station, c.1970
Non-contributing due to age.

A70 House, c.1870
Non-contributing due to alterations.

A71 House, c.1816
Gable roof, 2½ stories.

A71a Garage, c.1925

A72 House, c.1840



Brick, gable roof, 2½ stories.
Features: stone lintels, marble, enriched cornice, porch.

A73 House, c.1830
Brick, gable roof, 1 story.

A74 House, c.1870
Gable roof, 2½ stories.

A75 House, c.1860
Gable roof, 2½ stories.

A75a Garage, c.1925

A76 House, c.1855
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: entry pilasters, porch, corner pilasters.

A76a Barn, c.1885

A76b Shed, c.1920

A77 House, c.1860
Gable roof, 2½ stories.
Features: entry pilasters, transom, entry entablature.

A78 Church, 1901
Queen Anne style, gable roof, 1½ stories.
Features: pointed arch window, shinglework, hood moldings, stained glass, tower, spire.

A79 Office, c.1965
Non-contributing due to age.

A80 Gas Station, c.1960
Non-contributing due to age.

A81 Shop, c.1960
Non-contributing due to age.

A81a Barn, c.1865
Features: transom.

A81b Shop, c.1965
Non-contributing due to age.

A81c Garage, c.1965
Non-contributing due to age.

A82 House, c.1930
Foursquare.
Features: porch, distinctive dormer.

A82a Carriage Barn, c.1910

A83 House, c.1925
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: rafter tails, sidelights, distinctive dormer.

A83a Garage, c.1925

A84 House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable fan, triangular arch window.

A85 House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: paneled corner pilasters, porch.

A86 House, c.1895
Gable roof, 2½ stories.
Features: applied woodwork, bargeboard.

A86a Carriage Barn, c.1900

A87 House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch.

A87a Carriage Barn, c.1900

A88 House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch.

A88a Garage, c.1965 Non-contributing due to age.	A103 House, c.1920 Colonial Revival style, gable roof, 2½ stories. Features: porch, sidelights.	A118 Store, c.1875 Brick, 3 stories. Features: decorative brickwork, enriched cornice, stucco lintels.	A133a Garage, c.1965 Non-contributing due to age.
A89 House, c.1890 Vernacular-Stick Style, gable roof, 2½ stories. Features: applied woodwork, gable screen.	A104 House, c.1875 Gable roof, 1½ stories.	A119 Store, c.1875 Brick, jerkinhead roof, 2 stories. Features: arcading, decorative brickwork, pressed metal, enriched cornice, stone lintels.	A134 Church, 1872 
A89a Garage, 1970 Non-contributing due to age.	A105 Church, 1841 Greek Revival style, gable roof, 1½ stories. Features: tower, belfry, stained glass, Greek Revival porch, entry pilasters, full entablature, flushboard siding, paneled corner pilasters	A119a Carriage Barn, c.1890	
A90 House, c.1900 Gable roof, 2½ stories.	A106 School, 1884 Architect/builder: Ashley Wilson. Italianate-Queen Anne style, brick veneer, hip roof, 2 stories. Features: cornice brackets, segmental arch window, round arch window, keystones, entry fanlight, belfry, enriched frieze	A120 Store, c.1840 Brick, gable roof, 1½ stories. Features: full entablature, stone lintels.	A120a Garage, c.1925 Vernacular-Eastlake style, gable roof, 1½ stories. Features: cornice brackets, paneled entry pilasters, distinctive door, tower, round arch window, distinctive door distinctive lintelboards.
A91 House, c.1930 Vernacular-Bungalow style, gable roof, 1½ stories. Features: stickwork, Bungalow porch, rafter tails.	A107 House, c.1890 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: bargeboard, applied woodwork.	A121 House, c.1860 Gable roof, 2½ stories. Features: Queen Anne porch, gable fan.	A135 House, c.1880 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: entry pilasters, cornice brackets, entry entablature, peaked lintelboards.
A91a Garage, c.1960 Non-contributing due to age.	A108 Warehouse, c.1890 Gable roof, 1½ stories.	A121a Barn, c.1890 Board and batten.	A135a Garage, c.1930
A92 Fire Station, c.1920 Gable roof, 2 stories. Features: cupola.	A109 Automobile Showroom, 1922 Brick.	A122 Post Office, c.1965 Non-contributing due to age.	A136 Duplex, c.1900 Gable roof, 2½ stories. Features: peaked lintelboards, cornice brackets, Queen Anne porch.
A93 Office, c.1885 Queen Anne style, hip roof, 1½ stories. Features: shinglework.	A110 House, c.1920 Gable roof, 2½ stories. Features: sidelights, entry fan, keystones, Colonial Revival porch.	A123 House, c.1865 Italianate style, brick, gable roof, 2½ stories. Features: cornice brackets, stone lintels, marble, porch.	A137 Warehouse, c.1875 Gable roof, 2½ stories.
A94 Railroad Station, c.1870 Jerkinhead roof, 1 story. Features: cornice brackets.	A110a Garage, c.1925	A124 House, c.1860 Gable roof, 2½ stories. Features: cornice brackets.	A137a Barn, c.1875 Features: cupola, polychrome slate.
A95 Railroad Station, 1917 Hip roof, 1 story.	A111 House, c.1920 2 stories. Features: Queen Anne porch.	A125 House, c.1835 Brick, gable roof, 2½ stories. Features: gable fan, stone lintels, marble, sidelights, entry entablature.	A137b Garage, c.1930
A96 Store, c.1890 Gable roof, 2 stories. Features: cornice brackets, falsefront.	A111a Garage, c.1930	A126 Shop, c.1885	A138 House, c.1910 Gable roof, 2½ stories. Features: round window.
A97 House, c.1950 Non-contributing due to age.	A112 Hotel, c.1824 Gable roof, 2½ stories. Features: Queen Anne porch, sidelights.	A126a Shed, c.1900	A138a Carriage Barn, c.1910 Features: cupola.
A97a Garage, c.1960 Non-contributing due to age.	A113 Store, c.1890 Brick, jerkinhead roof, 2½ stories. Features: stone lintels, marble, cornice brackets, Queen Anne window, distinctive dormer, polychrome slate.	A127 Bank, 1860 Greek Revival style, brick, gable roof, 1 story. Features: paneled wall pilasters, monumental portico, sunburst.	A139 House, c.1865 Italianate style, hip roof, 2 stories. Features: transom, entry pilasters, cornice brackets, enriched cornice, cupola.
A98 House, c.1920 Non-contributing due to alterations.	A114 Store, c.1970 Non-contributing due to age.	A128 Commercial Block, 1897 Brick, 2 stories. Features: decorative brickwork, stone lintels, marble, date inscription.	A139a Carriage Barn, c.1925
A99 Duplex, c.1900 Gable roof, 2 stories Features: porch.	A115 Store, c.1870 Brick, 2 stories. Features: stone lintels, enriched cornice.	A129 Bank, 1910 Stone, 2 stories. Features: entry columns, enriched cornice, rusticated stone.	A140 House, c.1865 Italianate style, brick, hip roof, 2 stories. Features: cornice brackets, Colonial Revival porch, cupola, enriched cornice, stone lintels, polychrome slate.
A100 Store, c.1880  2 stories. Features: cornice brackets, enriched cornice, peaked lintelboards.	A116 House, c.1930 Gable roof, 2½ stories.	A130 Store, c.1984 Non-contributing due to age.	A140a Carriage Barn, c.1890 Board and batten. Features: cupola.
A100a Garage, c.1925	A117 Barn, c.1890	A131 Duplex, 1908 Gable roof, 2½ stories. Features: Queen Anne porch.	A141 House, c.1890 Gable roof, 1½ stories. Features: cornice brackets, porch.
A101 Store, c.1880 Gable roof, 2½ stories.	A117a Shed, c.1920	A132 Warehouse, 1890 Gable roof, 1½ stories. Features: peaked lintelboards.	A141a Carriage Barn, c.1925
A102 House, c.1900 Non-contributing due to alterations.		A133 House, c.1915 Gable roof, 2½ stories.	

A142 House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: stickwork, porch, applied woodwork.

A142a Carriage Barn, c.1920

A143 House, c.1890



Gable roof, 2½ stories.
Features: cornice brackets, peaked lintelboards, Queen Anne porch, paneled entry pilasters.

A144 House, c.1885
Queen Anne-Eastlake style, hip roof, 2½ stories.
Features: shinglework, bargeboard, porch, oriel window, Queen Anne window, applied woodwork.

A144a Garage, c.1925

A145 House, c.1905
Gable roof, 2½ stories.

A146 House, c.1890
Gable roof, 2½ stories.

A147 House, c.1910
Gable roof, 2½ stories.
Features: Colonial Revival porch, bay window.

A147a Carriage Barn, c.1910

A148 House, c.1870
Vernacular-Italianate style, hip roof, 2 stories.
Features: cornice brackets.

A148a Garage, c.1950
Non-contributing due to age.

A149 House, c.1860
Vernacular-Italianate style, brick, gable roof, 1½ stories.
Features: stone lintels, cornice brackets, marble, porch, entry pilasters, sidelights.

A149a Carriage Barn, c.1890

A150 House, c.1865
Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, enriched cornice.

A150a Carriage Barn, c.1900

A151 House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, unusual window, porch, tower, spire.

A152 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 2½ stories.
Features: full entablature, Queen Anne porch.

A152a Carriage Barn, c.1900

A153 House, c.1900
Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: shinglework, Queen Anne porch.

A153a Garage, c.1925

A154 House, c.1900
Gable roof, 2½ stories.
Features: gable fan, Bungalow porch.

A154a Carriage Barn, c.1900

A155 House, c.1890
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: gable screen, Queen Anne porch, applied woodwork.

A155a Carriage Barn, c.1900

A156 House, c.1890
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: gable screen, applied woodwork.

A156a Garage, c.1945
Non-contributing due to age.

A157 House, c.1920
Vernacular-Colonial Revival style, hip roof, 2 stories.
Features: corner pilasters, enriched cornice, porch.

A157a Carriage Barn, c.1920

A158 House, c.1895
Gable roof, 2½ stories.
Features: bargeboard, applied woodwork, sunburst.

A158a Garage, c.1950
Non-contributing due to age.

A158b Shed, c.1945
Non-contributing due to age.

A159 House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch.

A159a Carriage Barn, c.1930

A160 House, c.1855
Classic Cottage.
Features: door hood.

A161 House, c.1910
Gable roof, 2½ stories.
Features: Colonial Revival porch.

A161a Garage, c.1945
Non-contributing due to age.

A162 Stable, c.1900
Gambrel roof.
Features: cupola.

A162a Shed, c.1910

A162b Shed, c.1910

A163 House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, porch, enriched cornice.

A163a Carriage Barn, c.1905

A164 House, c.1900



Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: shinglework, stained glass, Colonial Revival porch, unusual window, distinctive dormer, distinctive door, Palladian window, roof finials, enriched cornice, transom, sidelights.

A164a Garage, c.1965
Non-contributing due to age.

A165 House, c.1910
Gable roof, 2½ stories.

A166 House, c.1895
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: Queen Anne porch.

A166a Carriage Barn, c.1915

A167 House, c.1900
Gable roof, 2½ stories.
Features: peaked lintelboards, Queen Anne porch.

A167a Carriage Barn, c.1900

A168 House, c.1875
Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, peaked lintelboards, porch.

A169 House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch.

A169a Garage, 1955
Non-contributing due to age.

A170 House, c.1865
Gable roof, 1½ stories.

A171 House, c.1900
Gable roof, 2½ stories.
Features: peaked lintelboards, Queen Anne porch, cornice brackets, bay window.

A172 House, c.1895
2 stories.
Features: peaked lintelboards, cornice brackets.

A172a Carriage Barn, c.1880
Vernacular-French Second Empire style, Mansard roof.

A173 House, c.1900
Gable roof, 2½ stories.
Features: cornice brackets, peaked lintelboards.

A173a Carriage Barn, c.1910

A174 Printing Office, 1897
Gable roof, 2½ stories.
Features: shinglework, transom, entry pilasters.

A175 Store, c.1875
Vernacular-Italianate style, brick, 1 story.
Features: original storefront, distinctive door, cornice brackets, enriched cornice, transom.

A176 Commercial Block, c.1875
Vernacular-Italianate style, brick, 2 stories.
Features: decorative brick-work, pressed metal, enriched cornice, beltcourse, cast-iron.

A177 Commercial Block, c.1875
Vernacular-Italianate style, 2 stories.
Features: pressed metal, enriched cornice.

A178 Gas Station, c.1970
Non-contributing due to age.

A179 House, c.1890



Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: Queen Anne porch.

A179a Garage, c.1925

A180 House, c.1945
Non-contributing due to age.

A181 House, c.1870
Three-quarter Georgian plan, brick.
Features: entry pilasters, stone lintels, marble, bay window, cornice brackets.

A181a Garage, c.1925

A182 House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch.

A182a Garage, c.1925

A183 House, c.1845
Greek Revival style, sidehall plan, brick, 2½ stories.
Features: kneewall window, Greek Revival porch, marble, stone lintels, sidelights, entry pilasters.

A183a Carriage Barn, c.1910 Hip roof.	A192 House, c.1845 Veroacular-Greek Revival style, Georgiao plao. Features: Queen Anne porch, gable fanlight.	A204a Carriage Baro, c.1870 Gothic Revival style. Features: gable screen, peaked lintelboards, applied wood-work, distinctive dormer.	A213a Carriage Barn, c.1900
A184 House, c.1840 Greek Revival style, sidehall plao, 2½ stories. Features: paoled corner pilasters, full entablature, entry entablature, sidelights, paneled entry pilasters, toonumental portico.	A192a Barn, c.1900	A205 House, c.1885 Gable roof, 2½ stories. Features: Queen Anne porch, distinctive lintelboards, round window.	A214 House, c.1870 Brick, gable roof, 2½ stories. Features: sidelights, uousual window, transom, leaded glass window, Cologial Revival porch.
A185 House, c.1845 Vernacular-Greek Revival style, sidehall plan, 2½ stories. Features: gable fan.	A192b Garage, c.1950 Noo-cotributioig due to age.	A205a Garage, c.1925	A214a Carriage Barn, c.1880
A185a Garage, c.1945 Noo-contributing due to age.	A193 House, c.1850 Georgian plao, brick. Features: porch.	A206 House, c.1895 Gable roof, 2½ stories. Features: Queen Anne porch, gable fan.	A215 House, c.1860 Gable roof, 2½ stories. Features: Queco Anne porch.
A186 House, c.1875 Gable roof, 2½ stories.	A194 Store, c.1925 Brick, 1 story. Features: decorative brickwork.	A206a Garage, c.1975 Non-contributing due to age.	A215a Garage, c.1925
A187 Duplex, c.1895 Veroacular-Queen Anne style, gable roof, 2½ stories. Features: bargeboard, applied woodwork.	A195 Store, c.1978 Non-contributing due to age.	A207 House, c.1900 Gable roof, 2½ stories. Features: Queen Anoe porch	A216 House, c.1900 Veroacular-Queen Anne style, gable roof, 2½ stories. Features: porch, distinctive lin-telboards, entry eotablature.
A187a Garage, c.1945 Non-contributing due to age.	A196 Cotoimercial Block, 1925 Brick, 2 stories. Features: decorative brickwork.	A207a Garage, c.1945 Non-cotributioig due to age.	A216a Carriage Barn, c.1910 Non-contributing due to alteratioos.
A188 House, c.1880 Gable roof, 2½ stories.	A197 Commercial Block, 1908 Neo-Classical Revival style, pressed stune, 3 stories. Features: beltcourse, pressed metal, rusticated stone, enriched frieze, cornice brackets.	A208 House, c.1850 Vernacular-Greek Revival style, gable roof, 2½ storics. Features: paneled entry pilasters, sidelights, entry en-tablature.	A217 House, c.1900
A188a Garage, c.1945 Non-contributing due to age.	A198 Store, c.1970 Non-contributing due to age.	A208a Garage, c.1945 Non-contributing due to age.	
A189 House, c.1900 Vernacular-Italianate style, 2 stories. Features: cornice brackets.	A199 House, c.1890 Gable roof, 2 stories. Features: Queen Anne porch.	A209 House, c.1870 Vernacular-Italianate style, gable roof, 2½ stories. Features: porch, cornice brackets, distinctive lintelboards.	Gable roof, 2½ stories. Features: Coloool Revival porch, round arch wiindow.
A189a Garage, c.1945 Noo-cuntributing due to age.	A200 House, c.1870 Gable roof, 2 stories. Features: round arch window, Queen Anne porch.	A209a Carriage Barn, c.1910 	A217a Carriage Barn, c.1910
A190 House, c.1885 	A201 Huuse, c.1900 Wood shiggle, gable roof, 2½ stories. Features: shinglework, distinctive dormer, porch.	A210 House, c.1920 Gable roof, 2½ stories. Features: sidelights.	A218 House, c.1900 Gable ruol, 2½ stories. Features: peaked lintelboards, Colonial Revival porch.
Vernacular-Queen Anne style, brick, gable roof, 2½ stories. Features: shinglework, applied woodwork, bargeboard, bay window, tile, sunburst, seg-mental arch window, gable fan, entry fan.	A201a Garage, c.1945 Nuo-cotributioig due to age.	A211 House, c.1850 Veroacular-Greek Revival style, sidehall plao, brick, 2½ stories. Features: stoee liots, gable fan, porch, entry eotablature, sidelights.	A219 House, c.1895 Veroacular-Queen Anne style, gable roof, 1½ stories. Features: porch, applied woodwork.
A190a Garage, c.1970 Non-contributing due to age.	A202 House, c.1875 Sidehall plan, 2½ storics. Features: Queen Anne porch.	A212 House, c.1855 Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: entry eotablature, entry pilasters.	A219a Garage, c.1910 Non-contributing due to alterations.
A191 House, c.1890 Gable roof, 2½ stories. Features: coroice brackets.	A202a Garage, c.1945 Noo-cotributioig due to age.	A213 House, c.1840 Greek Revival style, sidehall plan, 2½ stories. Features: paoled corner pilasters, peaked lintelboards, transom, sidelights.	A220 House, c.1845 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: distinctive lin-telboards, Queco Anne porch.
A191a Garage, c.1970 Noo-contributing due to age.	A203 House, c.1875 Vernacular-Italianate style, gable roof, 2½ stories. Features: cornice brackets, peaked liotboards.	A214 Garage, c.1950 Non-contributing due to age.	A220a Garage, c.1950 Non-contributing due to age.
	A203a Carriage Barn, c.1880 	A215 House, c.1860 Gable roof, 2½ stories. Features: Queen Anne porch.	A220b Carriage Baro, c.1910
	A204 House, c.1870 Gothic Revival style, gable roof, 2½ stories. Features: roof finials, gable screen, porch, bargeboard, Gothic wall dormer, distinctive chimney.		

A221 House, c.1870

Vernacular-Italianate style,
hip roof, 2 stories.
Features: cornice brackets,
porch, distinctive lintelboards,
bay window.

A221a Garage, c.1950
Non-contributing due to age.**A222** House, c.1910
Non-contributing due to alterations.**A222a** Garage, c.1965
Non-contributing due to age.**A223** House, c.1920
Non-contributing due to alterations.**A223a** Carriage Barn, c.1920
Board and batten.**A224** House, c.1895
Gable roof, 2½ stories.
Features: stained glass, Queen Anne porch, peaked lintelboards.**A224a** Garage, c.1960
Non-contributing due to age.**A225** House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch**A225a** Garage, 1960
Non-contributing due to age.**A226** House, c.1895
Gable roof, 2½ stories.
Features: stained glass, shinglework.**A226a** Garage, c.1960
Non-contributing due to age.**A227** Mobile Home, c.1965
Non-contributing due to age.**A228** House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: corner pilasters, kneewall window, sidelights, porch, entry pilasters.**A228a** Garage, c.1930**A228b** Shed, c.1965
Non-contributing due to age.

EAST POULTNEY HISTORIC DISTRICT

Listed in the National Register of Historic Places

The well-preserved architectural heritage of East Poultney reflects its prominence as the first major village center in town. Handsome Federal, Greek Revival, and Gothic Revival style houses, churches, schools, shops, and stores, interspersed with a few later Italianate and Queen Anne style buildings, are focused around the triangular green and elegantly detailed 1805 Baptist Church.



(B9, c. 1825)



Main Street (B9, c. 1825; B10, 1832; B11, c. 1875; B13, c. 1896)



(B41, c. 1865)



(B43, c. 1813)



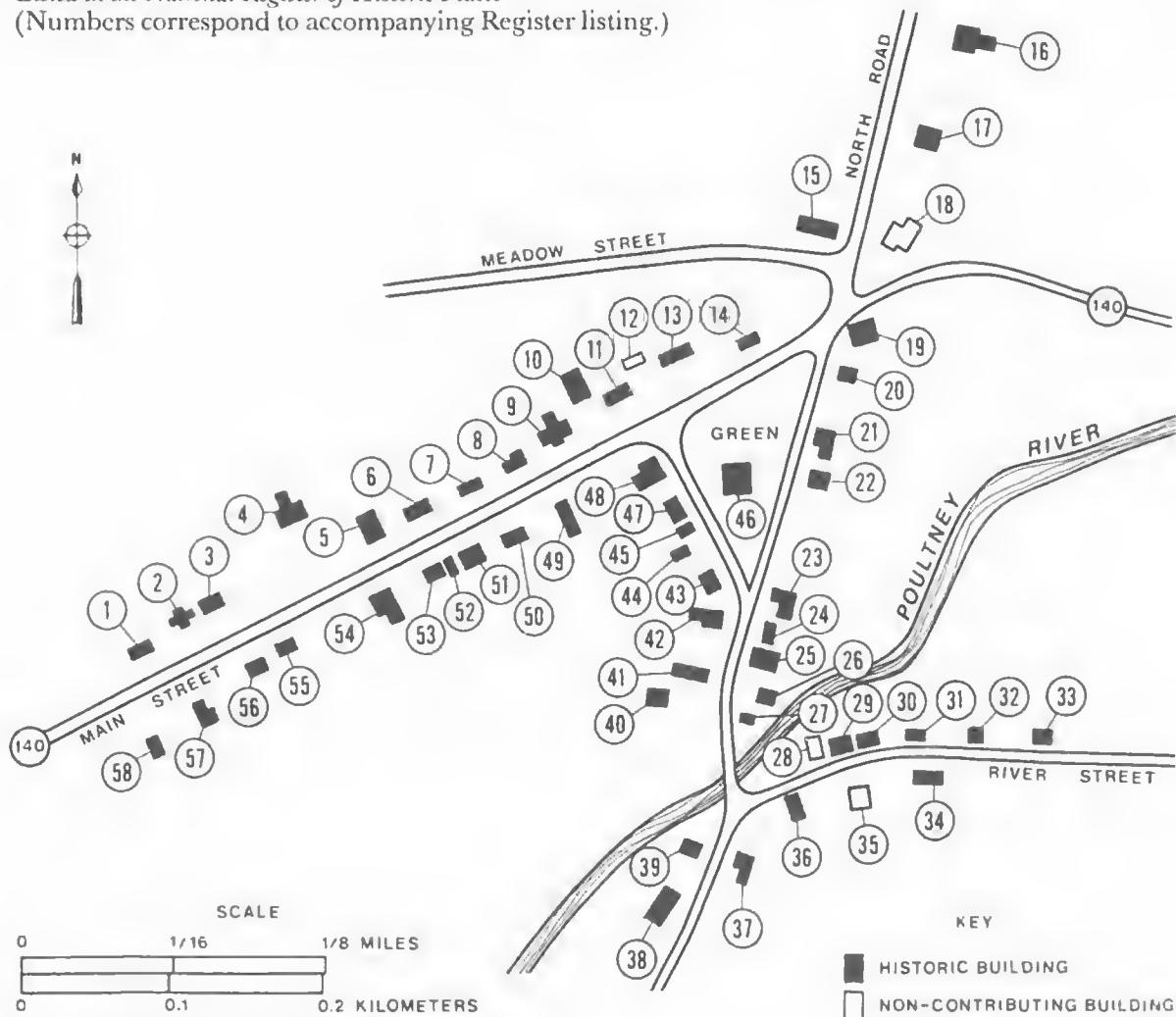
(B14, c. 1855)



East Poultney Elementary School (B13, c. 1896)

B EAST POULTNEY HISTORIC DISTRICT MAP

Listed in the National Register of Historic Places
(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

EAST POULTNEY HISTORIC DISTRICT

Listed in the National Register of Historic Places

B1 House, c.1810
Federal style, Georgian plan.
Features: sidelights, entry entablature, enriched cornice.

B2 House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: paneled corner pilasters, sidelights, entry entablature, paneled entry pilasters, Greek Revival porch, peaked lintelboards.

B3 House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: full entablature, sidelights, entry entablature, gable fan.

B4 House, 1832
Federal-Greek Revival style, Georgian plan.
Features: corner pilasters, entry entablature, paneled entry pilasters, full entablature, sidelights, gable fan, date inscription.

B5 House, c.1860
Gable roof, 2½ stories.
Features: sidelights, Queen Anne porch.

B6 House, c.1835
Vernacular-Greek Revival style, Half Georgian plan.
Features: full entablature, paneled corner pilasters, sidelights, entry entablature, paneled entry pilasters, gable fan, Greek Revival porch.

B7 House, c.1825
Georgian plan.
Features: corner pilasters, entry fanlight, sidelights, Queen Anne porch.

B8 House, c.1850
Brick, gable roof, 2½ stories.
Features: flat arches, round arch window, stone lintels, granite.

B9 House, c.1825
Architect/builder: Elisha Scott.
Federal-Greek Revival style, pavilion with ell.
Features: sidelights, entry fanlight, leaded glass window, corner pilasters, enriched cornice, wall pilasters, luslboard siding.

B10 Church, 1832
Architect/builder: Elisha Scott.
Gothic Revival style, gable roof, 1½ stories.
Features: belfry, applied woodwork, roof finials, pointed arch window, ridge tower, window tracery.

B11 House, c.1875



Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, distinctive lintelboards, entry pilasters, round arch window.

B12 Garage, 1948
Non-contributing due to age.

B13 School, c.1896
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Palladian window, belfry, applied woodwork.

B14 House, c.1855
Vernacular-Gothic Revival style, Classic Cottage.
Features: Gothic wall dormer, sidelights, cornice brackets, label lintels.

B15 House, c.1820/c.1850
Federal-Greek Revival style, gable roof, 2½ stories.
Features: sidelights, entry entablature, paneled entry pilasters, gable fanlight.

B16 House, c.1800
Georgian plan, hip roof.

B17 House, c.1875
Gable roof, 2½ stories.
Features: bay window, porch, distinctive lintelboards.

B18 House, 1971
Non-contributing due to age.

B19 Tavern, c.1790



Federal style, hip roof, 2 stories.
Features: sidelights, entry pilasters, entry pediment, enriched entry entablature, monumental portico.

B20 Factory, c.1840
Gable roof, 2½ stories.
Features: cornice brackets.

B21 Garage, 1945
Non-contributing due to age.

B22 House, c.1800
Federal style, Georgian plan.
Features: sidelights, entry fanlight, Palladian window.

B23 House, c.1800/c.1835
Vernacular-Greek Revival style, Georgian plan.
Features: sidelights, entry pilasters.

B24 Office, 1823
Georgian plan.
Features: sidelights.

B25 Parsonage, c.1825
Federal style, sidehall plan, 2½ stories.
Features: corner pilasters, sidelights, paneled entry pilasters, entry entablature, full entablature, enriched cornice.

B26 House, c.1855
Gable roof, 1½ stories.

B27 House, c.1870
Georgian plan.

B28 House, 1962
Non-contributing due to age.

B29 Office, c.1855
Gable roof, 1½ stories.
Features: corner pilasters.

B30 House, c.1855
Gable roof, 1½ stories.
Features: kneewall window.

B31 House, c.1875
Gable roof, 2½ stories.

B32 House, c.1880
Non-contributing due to alterations.

B33 House, c.1855
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, entry pilasters.

B34 House, c.1810



Federal style, Georgian plan.
Features: keystones, sidelights, paneled entry pilasters, entry fan, massive central chimney.

B35 House, c.1965
Non-contributing due to age.

B36 House, c.1870
Gable roof, 2 stories.

B37 House, c.1840
Federal-Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, full entablature.

B38 House, c.1865
Classic Cottage.
Features: kneewall window, Queen Anne porch, entry pilasters.

B39 Shop, c.1850

B40 House, c.1840
Greek Revival style, Classic Cottage.
Features: paneled entry pilasters, paneled corner pilasters, entry entablature, full entablature, transom.

B41 House, c.1865
Italianate style, gable roof, 2 stories.
Features: distinctive lintelboards, peaked lintelboards, cornice brackets, Italianate porch, door hood, distinctive door.

B42 House, c.1790/c.1845
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: entry entablature, bay window.

B43 House, 1813
Architect/builder: Elisha Scott.

Federal style, Georgian plan.
Features: wall pilasters, sidelights, entry fanlight, leaded glass window, corner pilasters, enriched cornice, distinctive lintelboards, keystones.

B44 Store, c.1840
Classic Cottage.
Features: kneewall window.

B45 School, 1791
Federal style, brick, gable roof, 2 stories.
Features: arched wall panels.

B46 Church, 1805



Architect/builder: Elisha Scott.
Federal style, gable roof, 2 stories.
Features: enriched frieze, corner pilasters, entry pilasters, entry entablature, entry fanlight, fretwork, Palladian window, clock, ridge tower, entry pediment, full entablature.

B47 Shop, c.1810/1852
Brick.

B48 House, c.1795
Federal style, Georgian plan.
Features: transom, distinctive chimney.

B49 House, 1940
Greek Revival style, gable roof, 2½ stories.
Features: entry entablature, flushboard siding, leaded glass window, gable fanlight, sidelights, historic fence.

B50 Parsonage, c.1800
Federal style, Georgian plan.
Features: sidelights.

B51 House, c.1840
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: full entablature.

B52 House, c.1820
I-house.
Features: entry entablature, entry pilasters, transom.

B53 House, c.1835
Greek Revival style, sidehall plan, 2½ stories.
Features: Colonial Revival porch, sidelights, kneewall fan.

B54 House, c.1850
Georgian plan.
Features: porch.

B55 House, c.1855
Classic Cottage.
Features: porch, Gothic wall dormer.

B56 House, c.1840
Classic Cottage.
Features: enriched cornice.

B57 House, c.1860
Gable roof, 2½ stories.
Features: peaked lintelboards, round arch window.

B58 House, c.1850
Gable roof, 2½ stories.
Features: Queen Anne window, bay window, shinglework.



PROCTOR

The town of Proctor was created in 1886 by the Vermont legislature for Redfield Proctor and the Vermont Marble Company. Prior to then, the land in the town was a part of the farm districts of Rutland and Pittsford. Early settlement proceeded along two roads (now VT Route 3 and West Proctor Road) on either side of the Otter Creek, with a milling village developing at Sutherland Falls. A rich bed of marble in a low ridge on the west side of the creek was recognized as a valuable resource prior to the Civil War, and the village soon became a quarrying and stone milling center. Under the guidance of Redfield Proctor, Sr., his son Fletcher, and others, this marble industry experienced a period of tremendous expansion from 1880 through the 1920s. With its industrial milling complex, workers' housing, and executives' homes, Proctor offers a fascinating glimpse of the years of corporate industrial expansion in Vermont.

THE CROWN POINT MILITARY ROAD, blazed in 1759 along the west side of the Otter Creek, provided early access to the Proctor area, where the Mead family began establishing farms in 1770s. After the Revolution, settlement accelerated as residents established farms along the "Valley Road" east of the creek and a market

The Marble Bridge (B36), a gift of Mrs. Emily J. Proctor to the town in memory of her son Fletcher Proctor, spans the Otter Creek and links the east and west sections of Proctor village. Designed by New York architect Harry L. Walker, the triple-arched bridge was built in 1915 of reinforced concrete and faced with marble.

road, surveyed by the state in 1807, which roughly followed the old Crown Point route through Proctor. The village of Sutherland Falls, named after John Sutherland who first harnessed the waterpower there, provided milling and other services to the area, as did Center Rutland to the south.

As improved roads made possible the marketing of wheat as a cash crop, farmers in the area began to replace the cabins built by their forebears with more substantial homes. This trend continued during the second quarter of the 19th century, when raising sheep for wool became profitable and Rutland Town had the largest sheep population in the county. On the Valley Road about 1825, Leverett Chatterton built a rubblestone, Federal style house (57) across from his father Isaac's farm. Its entry is distinguished by half-sidelights and a semi-elliptical louvered fan, which is echoed by a gable fan above. On the west side of the Otter Creek, Joel Munson Mead replaced his grandfather's and father's cabins about 1835 with a spacious, brick Georgian plan house (58). And about 1845 another member of the Mead family had a stately, Greek Revival style, pavilion with



In the 1820s Leverett Chatterton built his 2 story, sidehall plan stone house (57) across the road from his father Isaac's farm. The entrance, framed by a semi-elliptical stone arch surround, is distinguished by sidelights and a louvered fan.

ells plan home (60) built with a single story, front porch supported by fluted Doric columns.

Marble quarrying began near the village of Sutherland Falls in 1836, but economic conditions and competition from quarries in West Rutland kept the industry at a virtual standstill through the Civil War. A thriving business was established only after attorney Redfield Proctor assumed receivership in 1869 of the in marble-sawing firm of Dorr and Myers, used his own assets to acquire that firm and its neighbor, the Sutherland Falls Marble Company, and spent a decade reinvesting company profits to develop his operation. Nominated and elected governor of Vermont for 1879 and 1880, Proctor was offered in the spring of 1880 the office of president by his major competitor, the Rutland Marble Company. In September of that year he merged both companies into the Vermont Marble Company, which then controlled quarries and mills in Sutherland Falls, West Rutland, and Center Rutland. At Sutherland Falls Proctor added to the already busy monument and memorial works facilities for milling exterior building marble. The marble for the 1881 Indiana State Capitol, their first major exterior building contract, was produced in a new structure (9c, c.1880; remodeled c.1908) built for this purpose at the works.

Redfield Proctor moved from the village of Rutland to Sutherland Falls in 1871 and worked daily in the quarries, cutting sheds, and finishing shops, rain or shine. In the latter 1870s he personally promoted the immigration of skilled Italian marble workers and many unskilled Swedes to the area to increase the existing labor pool, then mostly Yankees and Irish. Immigrants at first stayed in boarding-houses or the homes of others. The Vermont Marble Company then provided financing and materials for employees to build their own homes. The earliest of these houses (20, 21, 22, 23; c.1885) may be seen at the far end of Gibbs Street and elsewhere — simple, small, single-



In the mid 1880s John G. Johnson, a doctor from England and New York, commissioned the Boston architectural firm of Wentworth and Company to design this elaborate brick mansion (63) and several equally imposing outbuildings on his recently acquired "Woodside" estate. With its towers and turrets, arcades and balconies, and many imported building materials, the "castle" combines elements of several late 19th century styles. As he bred expensive cattle and horse stock, Johnson rapidly went through his wife's fortune and by 1890 had lost all his holdings. "Johnson's Folly" was then sold. It was acquired in 1936 by Col. Herbert Wilson, who opened the house as a museum.

family structures distinguished by entry porches with chamfered columns. In 1882 Sutherland Falls was renamed the village of Proctor, which was incorporated in 1884 with over 1,400 residents, who lived almost wholly in company-owned housing (only 35 homes were privately owned).

THE TOWN OF PROCTOR was formed in 1886 by an act of the Vermont legislature. Rutland Town was partitioned into Rutland, West Rutland, and Proctor in part because Knights of Labor candidates had just swept the 1886 Rutland Town elections. This event alarmed many politically powerful groups in the county and state. Redfield Proctor and the marble interests of West Rutland seized this moment to lobby for the creation of separate municipalities. Redfield Proctor's son, Fletcher D. Proctor, personally circulated the pro-partition petition door to door in the village. Residents overwhelmingly endorsed separation of the Town of Proctor from Rutland.

Business continued to expand rapidly as Proctor marble became the material of choice for many monumental buildings throughout the



Located on the banks of the Otter Creek in the heart of Proctor are the early 20th century shops and mills (9) built by the Vermont Marble Company. Electricity for the mills and the entire village was supplied by a power plant built at the falls about 1905. It harnessed waterpower first tapped at the end of the 18th century by John Sutherland, village founder.

United States. Redfield Proctor was named Secretary of War by President Harrison in 1889, and in 1891 became United States senator for Vermont. As chairman of the Senate committee awarding federal construction contracts, he helped ensure that many government buildings were built with Vermont marble. Fletcher Proctor assumed day to day leadership of the company as it began to acquire its largest competitors in West Rutland and Center Rutland. Between 1889 and 1891 the company purchased a number of the quarries and all of the mills in that area not already under its control. The company-owned railroad, the Clarendon and Pittsford, begun in 1886, was completed in 1891, linking Vermont Marble properties in Pittsford, Proctor, West Rutland, Rutland Town, and the City of Rutland. Fletcher managed the integration and coordination of the business with great success.

As the center of this expanding marble empire, Proctor village grew rapidly. Redfield Proctor lived close to the marble works near the bridge over the Otter Creek, and Fletcher lived across the Creek on a hill south of the Italianate style house (B41, c.1870) of Joseph L. Patch, a local builder. George Davis, chief engineer for the company, resided in a home (B71, c.1895) not far from Fletcher.

Vermont Marble Company had housing built for workers north and west of the marble works, where Green Square, Terrace Hill, and Meadow Street (all in District A) were laid out. Typical of this housing is a long row of two-family homes (A2 through A11; c.1890) that stand on the north side of Meadow Street. These clapboarded and slate-roofed duplexes are differentiated by their



Facing the west side of the Proctor village green are several marble buildings constructed or once owned by the Vermont Marble Company. They include the 1908 Sutherland Club (B32), originally an employee recreation hall; the Proctor Town Hall (B33), built in 1836 as a school by William Humphrey; the company office building (B21, 1924) on the hill, designed by Boston architect R. Clipson Sturgis; and the company machine shop (B18), built in sections between 1885 and 1910.

varying entry porches and paint. Swedish families lived here, and named the street *Hus-raa*, meaning "houses in a row."

The first church buildings in Proctor were built in 1880; St. Dominic's Catholic Church was constructed near Powers Hill in the northwest portion of the village, and a mixed-denomination Protestant Union Chapel was built on a hill south of Redfield Proctor's house. When the Union Chapel burned in 1889, it was replaced by the rough-faced marble, Romanesque style Union Church (B73, 1890), designed by Fred R. Patch, Vermont Marble mill superintendent and the son of J. L. Patch. Evidently talented as an architect, Patch also designed his own home (37, c.1890) with Queen Anne and Stick Style elements. In 1922 Patch's house became the Catholic rectory for the new St. Dominic's Church (36), built of marble in the Neo-Gothic Revival style in 1925.

In the late 1890s the company began the processing of marble for interiors, using marble block parings too thin for external use. The company also became concerned with providing social services for its employees in step with the "Progressive" times. Although denying, as most employers did, liability for on-the-job accidents, the company in 1895 did hire the first industrial nurses in the United States, one for Proctor and one for West Rutland, to treat employees and their families. A company-operated hospital opened on South Street in 1896, and in 1904 the new Proctor Hospital, providing practically free care to all company employees, was constructed near Fletcher Proctor's home on "Hospital Hill" (and demolished in 1973).

A SHORT, UNSUCCESSFUL STRIKE by a minority of Vermont Marble workers in 1904 indicated some dissatisfaction with the company and its labor policies. Among the lowest paid quarry workers in the country, employed by what since 1891 was the largest marble company in the world, Proctor employees were said by



In 1890 the Swedish residents in Proctor joined to build a Lutheran church. It burned down in 1912, and was replaced in 1914 by this white clapboard church (B100), with pointed arch windows, designed by Ludwig Simonson.

some of the disaffected to live in the "Marble Hell of America." The company moved quickly to make some improvements. Immediately after the short strike, the company store was reorganized on a cooperative, profit sharing basis, with the company covering any losses. When the original store burned in 1913, it was replaced by the more substantial brick Cooperative Store building (B29). In 1908 the company constructed a Young Men's Christian Association clubhouse (B32) for employee recreation. When it became evident that the Protestant connections of the YMCA discouraged the participation of Catholic families in programs, the club was reorganized as the nondenominational Sutherland Club.

The company continued its practice of providing the material and financing for construction of employees' homes. The types of housing built for workers in this period are well illustrated by the structures along Williams Street (District C, c.1905). Members of the new generation of Polish, Greek, and Slavic immigrants to Proctor lived here in gable front, clapboarded homes embellished with modest, full-front Queen Anne porches.

In 1908 Sen. Redfield Proctor died while in Washington, D. C., and some 3,000 Vermont Marble employees and 7,000 others, standing through a March snowstorm, lined the road from the Union Church to the marble Proctor mausoleum (38) to honor him on his final journey. Fletcher Proctor, governor of Vermont from 1906 to 1908, continued energetically to manage the company. He oversaw the electrification of company facilities in 1904-05, the construction or remodeling of a number of buildings at the Proctor works (9), and the acquisition of marble properties in Brandon and



This marble mausoleum (38, c.1908) was built as a memorial for Redfield Proctor, who as a prominent businessman charted the course of Proctor and as Republican governor and U. S. senator the course of the entire state from the last quarter of the 19th century until he died in 1908.

Middlebury in 1909 and a key competitor's quarries and milling complex in Pittsford in 1911. Expected to follow in his father's footsteps to national office, Fleteher died suddenly in 1911. Mrs. Emily J. Proctor, Redfield Proctor, Sr.'s, wife, perpetuated his memory with the beautiful Marble Bridge (B36, 1915) over the Otter Creek. Emily had also given another gift, the Colonial Revival style Proctor Free Library (B37, 1913), to the residents of Proctor in memory of her oldest child, Arabella Proctor Holden.

Long-time Proctor confidant and manager Frank C. Partridge succeeded to the helm of the company, with Redfield Proctor, Jr., as his lieutenant, and charted a course of consolidating, conserving, and better managing the gains made in previous years. Hospital Hill evolved as the home of this new generation of management, who had suburban houses in the Colonial Revival style built along Ormsbee Avenue and Maple, Oak, and Warner streets. The neighborhood also became known as "Yankee Hill" in reference to the ethnicity of its managerial residents. Redfield Proctor, Jr.'s, home (B68, 1915) represents the prevalent architectural style at perhaps its most impressive. With monumental pilasters and marble sills and keystones, this brick home set on a large manicured lawn well befitting the heir apparent of the largest marble fortune in the world. Frank C. Partridge also had a spacious Colonial Revival style house (B57, 1910) on Ormsbee Avenue, built with an entry portico and attached pergola. The home (B61, c.1910) of Harry Eggleston, a company manager who married Fletcher Proctor's daughter Emily, is an elaborate interpretation in wood of the style with corner quoins, an entry portico, and a swan's neck pedimented dormer. Not far from the Egglestons' home, a simpler Colonial Revival style house (B58, c.1910) has a pedimented gable and a dormer with a Palladian motif window.



Among the numerous houses built in Proctor in the years before the Depression are several bungalows, a house type then popular throughout the United States. This one (45, c.1920) has a rusticated marble block foundation, deep eaves supported by large brackets, and a long roof that sweeps down to form a spacious front porch. A matching garage stands to the rear.

BETWEEN 1910 AND 1930 the area along South Street, the major automobile route to the City of Rutland (now VT Route 3), developed as a residential neighborhood. New homes for company employees were built with elements of the popular Colonial Revival and Bungalow styles. Colonial Revival style colonnade porches appeared on gable and gambrel-roofed houses (46, 47, 49, 50, 52) as well as on Foursquare houses (43, 48, 54; c.1920). A number of bungalow homes (35, 45, 53) were also built with requisite matching garages. At least one owner of a Foursquare home (43) set up a portable garage (related structure to 43) on a cut marble floor. To supply the needs of the automobile public, a service station and garage (56, c.1930) opened on the southern fringe of this neighborhood.

Vermont Marble Company continued to expand its business during this period, adding to its growing managerial staff the personnel needed to aggressively market its products and publish its own trade journal, *The Memory Stone*. In 1924 a new, grandiose, Neo-Classical Revival style company office building (B21) was erected across from the marble works according to a design by architect R. Clipson Sturgis. The company also contributed to the building of a volunteer fire station (B19, c.1925) and reconstructed its main marble mill (9b, 1927).

Commissions for monumental building exteriors, such as the Washington State Capitol building and the U. S. Supreme Court building, carried the company through the early years of the Great Depression of the 1930s. Then as demand for building marble declined sharply, the company proposed to reduce employee wages and hours in place of widespread layoffs. This led to a violent strike in 1935-36 that gained national attention, in part because of the winter-



Local building materials are given a prominent showcase in the design of St. Dominic's Roman Catholic Church (36), built in 1925 in the Neo-Gothic Revival style. The walls, with their projecting buttresses, are faced with smooth blocks of gleaming marble, and the sweeping roof is covered with row upon row of long-wearing slates.

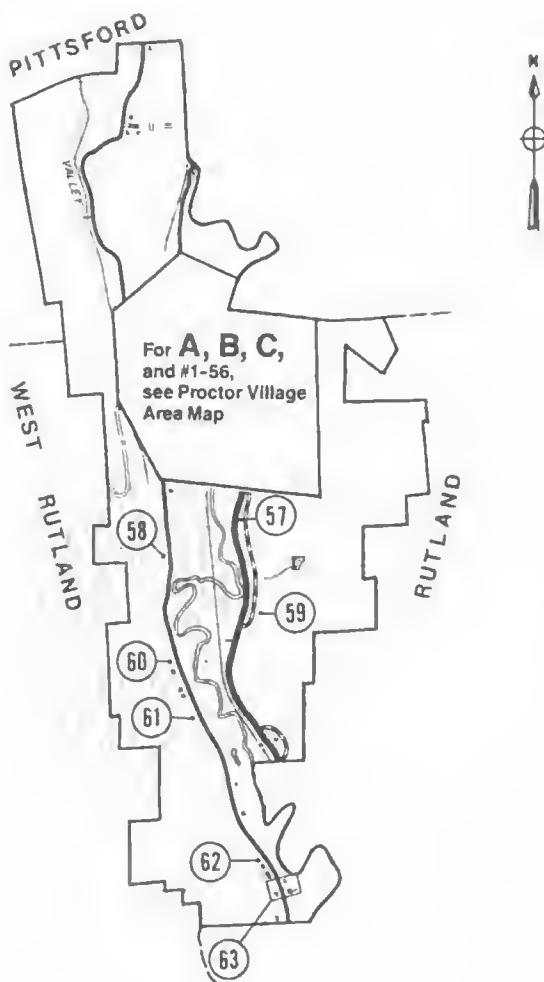
time eviction of families from company housing, but ended without company concessions.

During World War II, Vermont Marble converted much of its marble-working machinery to metal-working to produce necessary war materials. In 1951 the company received one of its largest commissions. Workers of Irish, French Canadian, Italian, Swedish, Polish, Hungarian, Czech, Greek, and other ancestry labored side by side to produce the building stone and interior finish for the United Nations headquarters in New York City.

Proctor today retains much of the flavor of a company town. The Vermont Marble Company grouping (9) of early 20th century mill buildings remains largely intact and has great historical value as the heart of what was the largest marble company in the world. The Proctor Village Historic District, listed in the State Register of Historic Places, embraces the Colonial Revival style Hospital Hill neighborhood, a variety of workers' housing, and a collection of offices, public buildings, and public works centered around a spacious park laid out in the 1890s. The Northwest Village Historic District, also listed in the State Register, includes Green Square, Terrace Hill, and Meadow Street and is a significant example of company financed homes built for a growing immigrant work force. All these areas remain relatively unaltered on a rocky landscape transformed by the quarries and improvements of the Vermont Marble Company. They serve as a reminder of the rapid industrial expansion of the United States between 1870 and 1930, and of life in a town where housing, utilities, and services were provided by one company to attract and maintain a stable labor force. With this wealth of historic resources, Proctor remains an invaluable asset for learning about the golden age of Vermont industry.

TOWN OF PROCTOR MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.
For **A**, **B**, and **C**, see historic district maps.)

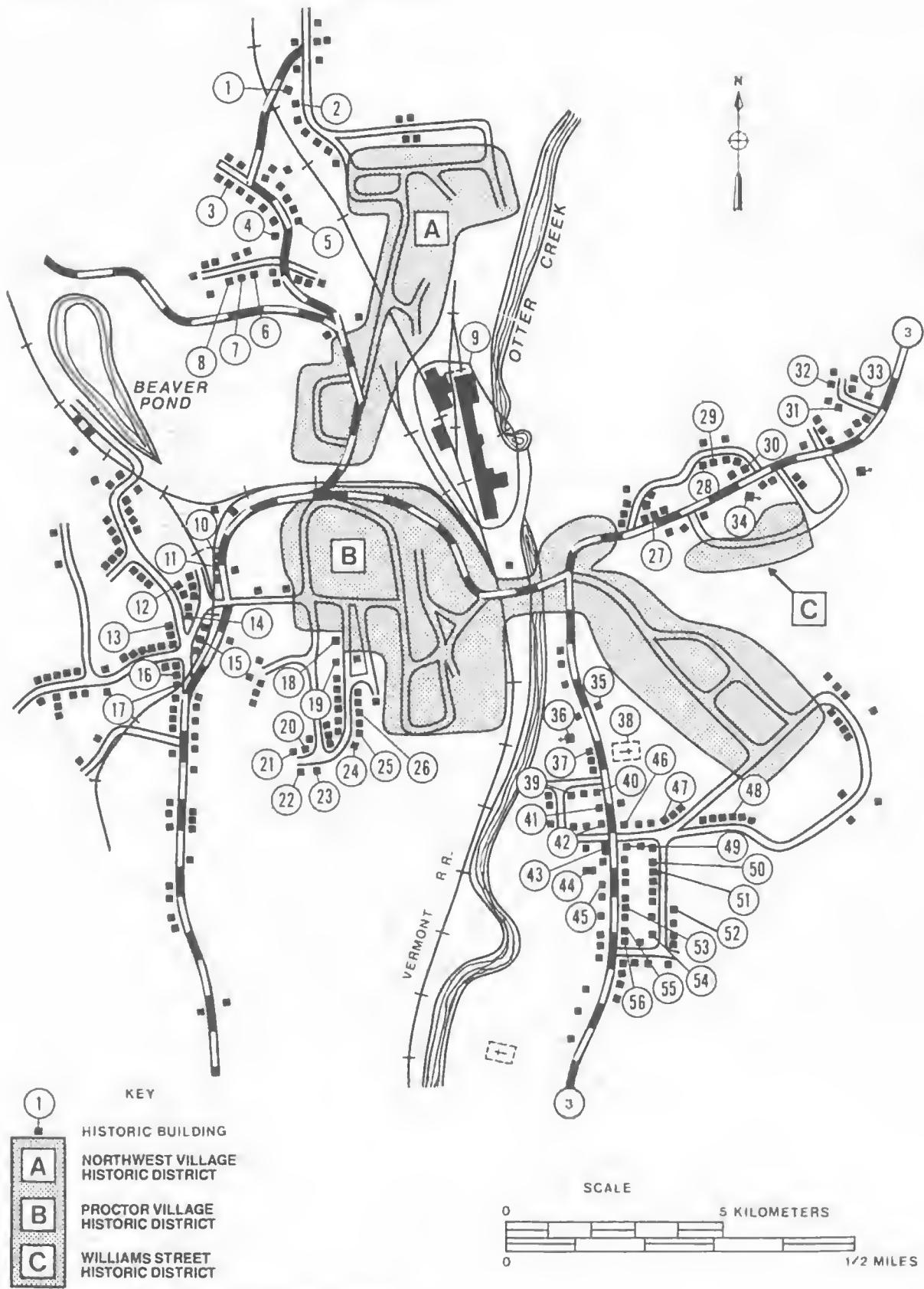


SCALE
0 1 MILE
0 2 KILOMETERS

PROCTOR VILLAGE AREA MAP

(Numbers correspond to Register listings that follow.)

For **A**, **B**, and **C**, see historic district maps.)



TOWN OF PROCTOR
Sites listed in
the State Register
of Historic Places
(For locations see town,
village area, and
historic district maps.)

1 House, c.1897
 Gable roof, 1½ stories.
 Features: sidelights, entry pilasters, entry entablature.

2 House, c.1840
 Classic Cottage.
 Features: kneewall window.

3 House, c.1910
 Gable roof, 1½ stories.
 Features: Queen Anne porch, marble.

4 House, c.1895
 Gable roof, 2 stories.
 Features: bay window, Bungalow porch.

5 House, c.1920
 Foursquare.
 Features: distinctive dormer.
 Related garage.
 Features: historic garage doors.

6 House, c.1900
 Gable roof, 1½ stories.
 Features: Italianate porch

7 House, c.1900
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

8 House, c.1900
 Gable roof, 1½ stories.
 Features: Italianate porch

9 Vermont Marble Company
 a. Industrial Building, c.1905
 Brick, gable roof, 2 stories
 Features: roof monitor, parapet, bank of windows.
 b. Industrial Building, 1927



Brick, gable roof, 2 stories.
 Features: roof monitor, bank of windows
 c. Mill, c.1880
 Gable roof, 2 stories.
 Features: roof monitor.
 d. Mill, c.1908
 Gable roof, 1½ stories
 Features: roof monitor
 e. Industrial Building, c.1905
 Gable roof, 2 stories.
 f. Railroad Station, c.1975
 Board and batten, gable roof, 1 story.
 Features: stickwork, hood moldings.
 g. Dam, c.1880/c.1905
 Features: marble.

10 Duplex, c.1885
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

11 Duplex, c.1885
 Gable roof, 2 stories.
 Features: Queen Anne porch.

12 Multi-family Dwelling, c.1900
 Gable roof, 1½ stories.
 Features: Italianate porch.

13 House, c.1900
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

14 House, 1900
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: Queen Anne porch, shinglework.

15 House, c.1865
 Greek Revival style, Classic Cottage.
 Features: porch, entry entablature, sidelights, entry pilasters.

16 House, c.1900
 Gable roof, 2½ stories.
 Features: Queen Anne porch, Queen Anne window, shingle-work, marble.

17 House, c.1885
 Vernacular-Queen Anne style, wood shingle, gable roof, 2½ stories.
 Features: peaked lintelboards, Queen Anne porch.

18 House, c.1920
 Bungalow style, wood shingle, jerkinhead roof, 1½ stories.
 Features: rafter tails, porch, stickwork.
 Related garage.

19 House, c.1900
 Gable roof, 2½ stories.
 Features: shinglework, Colonial Revival porch.

20 House, c.1885
 Gable roof, 1½ stories.
 Features: Italianate porch.

21 House, c.1885



Gable roof, 1½ stories.
 Features: Italianate porch

22 House, c.1885
 Gable roof, 1½ stories.
 Features: Italianate porch, kneewall window.

23 House, c.1885
 Gable roof, 1½ stories.
 Features: Italianate porch.

24 House, c.1900
 Gable roof, 1½ stories.
 Features: bay window, Queen Anne porch.
 Related garage.

25 House, c.1915
 Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
 Features: bay window.

26 House, c.1900
 Gable roof, 1½ stories.
 Features: Colonial Revival porch, distinctive dormer, bay window.

27 Duplex, c.1895
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

28 Duplex, c.1890
 Gable roof, 1½ stories.
 Features: Italianate porch.

29 Duplex, c.1890
 Gable roof, 1½ stories.
 Features: Queen Anne porch.

30 Duplex, c.1890
 Gable roof, 1½ stories.
 Features: Italianate porch.

31 Duplex, c.1900
 Gable roof, 2 stories.
 Features: Queen Anne porch.

32 Duplex, c.1900
 Gable roof, 2 stories.
 Features: Queen Anne porch.

33 Duplex, c.1890

Gable roof, 2 stories.
 Features: Italianate porch.

34 Church, c.1930
 Gable roof, 1 story.
 Features: Colonial Revival porch.

35 House, c.1900

Vernacular-Craftsman style, wood shingle, gable roof, 1½ stories.
 Features: Bungalow porch, stickwork, rafter tails, recessed porch, stickwork.
 Related garage.

Features: historic garage doors.

36 Church, 1925



New-Classical Revival style, stone, gable roof, 1½ stories.
 Features: label lintels, door hood, stone carving, belt-course, distinctive dormer, side tower, roof finials, pointed arch window, marble.

37 House, c.1890
 Architect/builder: F. R. Patch.
 Vernacular-Queen Anne style, wood shingle, gable roof, 2½ stories.

Features: gable screen, marble, shinglework, bay window, balcony, belicourse.

38 Mausoleum, c.1908
 Neo-Classical Revival style, stone.

Features: monumental portico, full entablature, fretwork, roof finials, name inscription, entry entablature, marble.

39 House, c.1885
 Vernacular-Queen Anne style, hip roof, 2 stories.
 Features: Queen Anne porch, balcony, Queen Anne window.
 Related garage.

40 House, c.1890
 Gable roof, 2 stories.
 Features: Italianate porch.

41 House, c.1910
 Foursquare.
 Features: Queen Anne porch.

42 House, c.1885
 Vernacular-Queen Anne style, gable roof 2½ stories.
 Features: gable screen, Queen Anne porch, round arch window, hood moldings.

43 House, c.1920
 Foursquare.
 Features: Colonial Revival porch, bay window.
 Related garage.

44 House, c.1895
 Gable roof, 2½ stories.
 Features: Queen Anne porch.

45 House, c.1920
 Bungalow style, wood shingle, gable roof, 1½ stories.
 Features: Bungalow porch, stickwork, rafter tails, distinctive chimney, cobblestone, bay window, door hood, distinctive dormer.
 Related garage.
 Features: historic garage doors.

46 Duplex, c.1915
 Vernacular-Colonial Revival style, gambrel roof, 3 stories.
 Features: Colonial Revival porch, bay window.
 Related garage.

Features: historic garage doors.

47 House, c.1910
 Vernacular-Colonial Revival style, gable roof, 2½ stories.
 Features: Colonial Revival porch

48 House, c.1920
 Foursquare.
 Features: Colonial Revival porch.

49 House, c.1930
Wood shingle, gambrel roof,
2 stories.
Features: Colonial Revival
porch.
Related garage.

50 House, c.1915
Gable roof, 2½ stories.
Features: Colonial Revival
porch.

51 House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch.

52 Duplex, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival
porch.

53 House, c.1930
Gable roof, 1½ stories.
Features: Bungalow porch, dis-
tinctive chimney, rafter tails.
Related garage.

54 House, c.1920
Foursquare.
Features: Colonial Revival
porch.
Related garage.

55 House, c.1885
Vernacular-Queen Anne style,
gable roof, 2 stories.
Features: Queen Anne porch.

56 Gas Station, c.1930
Gable roof, 1½ stories.
Features: parapet.

57 House, c.1825



Vernacular-Federal style, side-
hall plan, stone, 2 stories.
Features: stone lintels, field-
stone, gable fanlight, reveals,
entry fan, sidelights, marble.

58 House, 1835
Greek Revival style, Georgian
plan, brick.
Features: sidelights, transom,
reveals, marble, stone lintels,
Queen Anne porch, bay win-
dow, distinctive chimney.
Related carriage barn, barn.

59 House, c.1825
Vernacular-Federal style,
Georgian plan.
Features: sidelights, entry
pilasters, entry entablature.

60 House, c.1845
Greek Revival style, pavilion
with ell.
Features: porch, sidelights,
transom, kneewall window.
Related barn.

61 House, c.1870



Italianate style, sidehall plan,
2½ stories.
Features: porch, bay window,
round window, cornice
brackets.

62 House, c.1865
Classic Cottage.
Features: kneecwall window,
sidelights.

63 Johnson Castle
a. House, c.1885
Architect/builder: Wentworth and
Company
Queen Anne-Romanesque style,
brick, gable roof, 2½ stories.
Features: oriel window, tower, bay
window, marble, porch, round
window, arcading, parapet, stained
glass, distinctive chimney.
b. Barn, c.1887
Architect/builder: Wentworth and
Company
Brick.
Features: cupola.
c. Carriage Barn, c.1887
Architect/builder: Wentworth and
Company
Brick.
Features: parapet, cupola
d. House, c.1865
Wood shingle, jerkinhead roof,
2½ stories.

NORTHWEST VILLAGE HISTORIC DISTRICT

Encompassing Powers and Terrace hills, the residential northwestern section of Proctor village contains many houses built in the 1880s and 1890s for employees of the Vermont Marble Company. These one and two family dwellings, although simple in design, are dressed up by a variety of attractive porches.



Meadow Street



(A26, c.1895)



(A8, c.1885)



(A16, c.1890)

NORTHWEST VILLAGE HISTORIC DISTRICT

A1 House, c.1885
Gable roof, 1½ stories.
Features: transom, Italianate porch.

A2 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window, Queen Anne porch, marble.

A3 Duplex, c.1885
Gable roof, 1½ stories.
Features: Italianate porch, kneewall window, marble.

A4 Duplex, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch, marble.

A5 Duplex, c.1885
Gable roof, 1½ stories.
Features: marble, Italianate porch, kneewall window.

A6 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window, Queen Anne porch, marble, distinctive chimney.

A7 Duplex, c.1885
Gable roof, 1½ stories.
Features: marble, kneewall window.

A8 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window, Queen Anne porch, marble, sunburst.

A9 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window, marble.

A10 Duplex, c.1885
Gable roof, 1½ stories.
Features: marble, kneewall window.

A11 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window, marble.

A12 House, c.1885
Gable roof, 1½ stories.

A13 Duplex, c.1890
Gable roof, 1½ stories.
Features: marble, Queen Anne porch, kneewall window, distinctive chimney.

A14 Duplex, c.1895
Gable roof, 1½ stories.

A15 Duplex, c.1890
Gable roof, 1½ stories.

A16 House, c.1890
Gable roof, 2½ stories.
Features: marble.

A17 Duplex, c.1890
Gable roof, 1½ stories.
Features: kneewall window, Queen Anne porch, marble.

A18 Duplex, c.1895
Non-contributing due to alterations.

A19 Duplex, c.1895
Gable roof, 1½ stories.

A20 Duplex, c.1895
Gable roof, 1½ stories.
Features: kneewall window, marble.

A21 Duplex, c.1895
Gable roof, 1½ stories.
Features: kneewall window, marble.

A22 Duplex, c.1895
Gable roof, 1½ stories.
Features: kneewall window, marble.

A23 House, c.1895
Gable roof, 1½ stories.
Features: Queen Anne porch, marble.

A24 Duplex, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch.

A25 House, c.1895
Gable roof, 1½ stories.
Features: Queen Anne porch.

A26 House, c.1895
Gable roof, 2½ stories.
Features: Italianate porch.

A27 Duplex, c.1885
Gable roof, 2½ stories.
Features: Italianate porch, kneewall window.

A28 Duplex, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.

A29 House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.

A30 House, c.1885
Gable roof, 1½ stories.

A31 Duplex, c.1885
Gable roof, 1½ stories.

A32 Duplex, c.1885
Gable roof, 2½ stories.
Features: entry entablature, transom.

A33 Duplex, c.1885
Gable roof, 2½ stories.
Features: entry entablature, transom.

A34 Bridge, c.1936
Concrete.

A35 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window.

A36 House, c.1885
Gable roof, 1½ stories.
Features: Italianate porch, marble.

A37 House, c.1885
Gable roof, 2½ stories.
Features: bay window, marble.

A38 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window.

A39 Duplex, c.1885
Gable roof, 1½ stories.
Features: kneewall window.

A40 Duplex, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch,
kneewall window, marble.

A41 House, c.1890
Gable roof, 1½ stories.

A42 Duplex, c.1885
Gable roof, 1½ stories.

A43 House, c.1885
Gable roof, 2½ stories.

A44 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch

A45 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch

A46 House, c.1880
Georgian plan
Features: entry entablature

A47 House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch

A48 Duplex, c.1885
Gable roof, 1½ stories.

A49 House, c.1885
Gable roof, 1½ stories.

A50 House, c.1945
Non-contributing due to age.

A51 House, c.1880
Classic Cottage.

A52 Duplex, c.1885
Gable roof, 1½ stories.
Features: Italianate porch,
kneewall window, marble.

A53 House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch

A54 House, c.1885
Gable roof, 2 stories.
Features: bay window

A55 House, c.1885
Gable roof, 1½ stories.

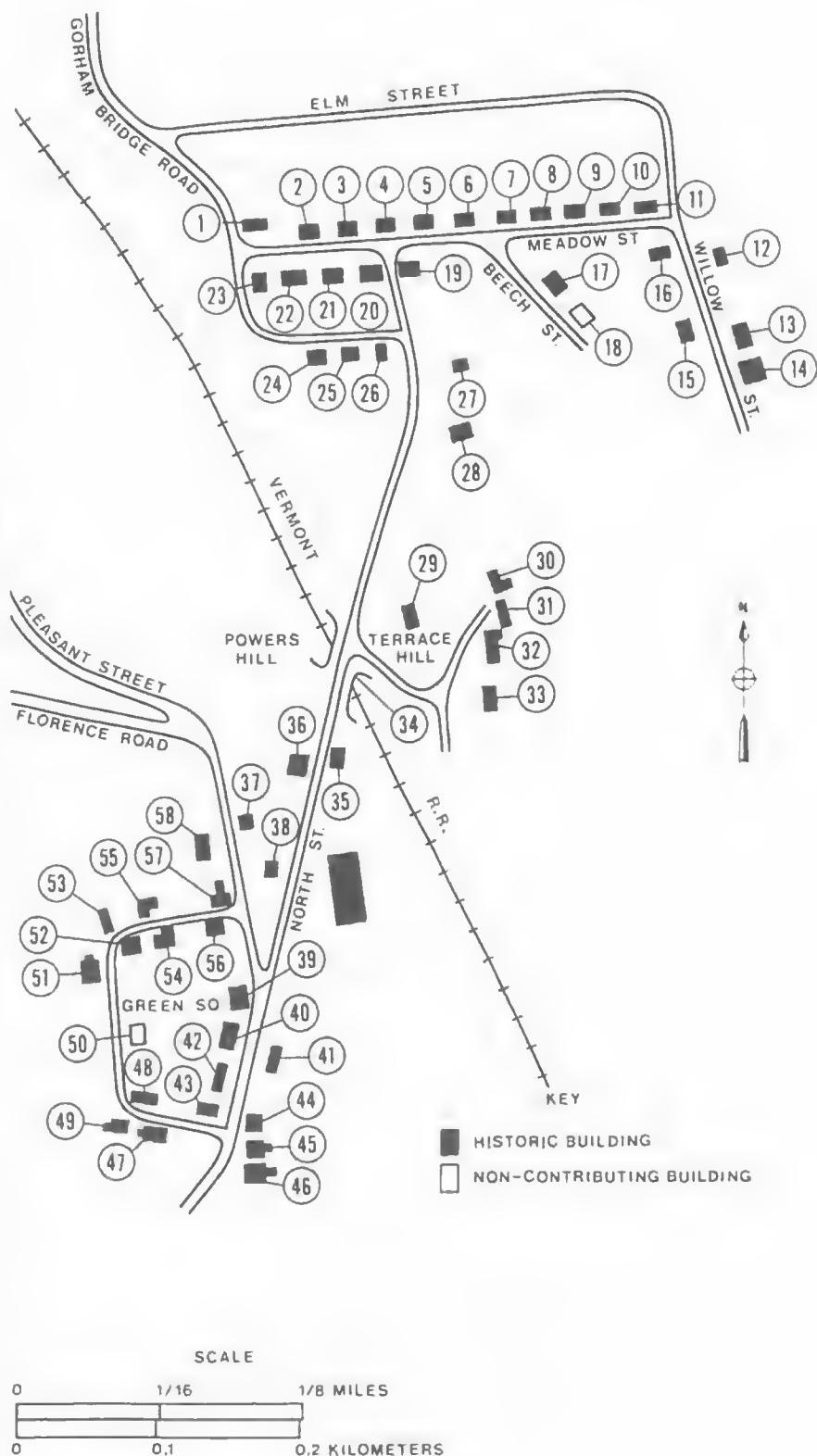
A56 House, c.1880
Gable roof, 1½ stories.

A57 House, c.1885
Gable roof, 1½ stories.
Features: transom, distinctive
door.

A58 House, c.1885
Gable roof, 2½ stories.

A NORTHWEST VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

PROCTOR VILLAGE HISTORIC DISTRICT

Straddling the Otter Creek and the Vermont Railway line, the village of Proctor contains a wealth of residential, religious, and civic buildings. Most were built between 1880 and 1930 when the Vermont Marble Company flourished. Marble is evident everywhere, from house foundations, sidewalks, and curbs to the bridge that unites both sections of the village and the walls of buildings facing the green.



Union Church and Parish House (B73, 1890; B74, c.1910)



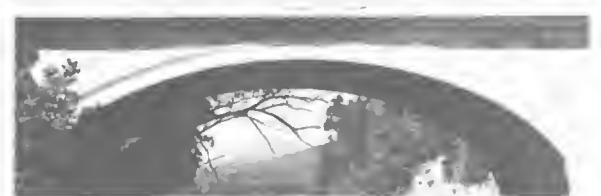
Ormsbee Avenue (B58, c.1910; B59, c.1915; B60, c.1920)



(B57, c.1920)



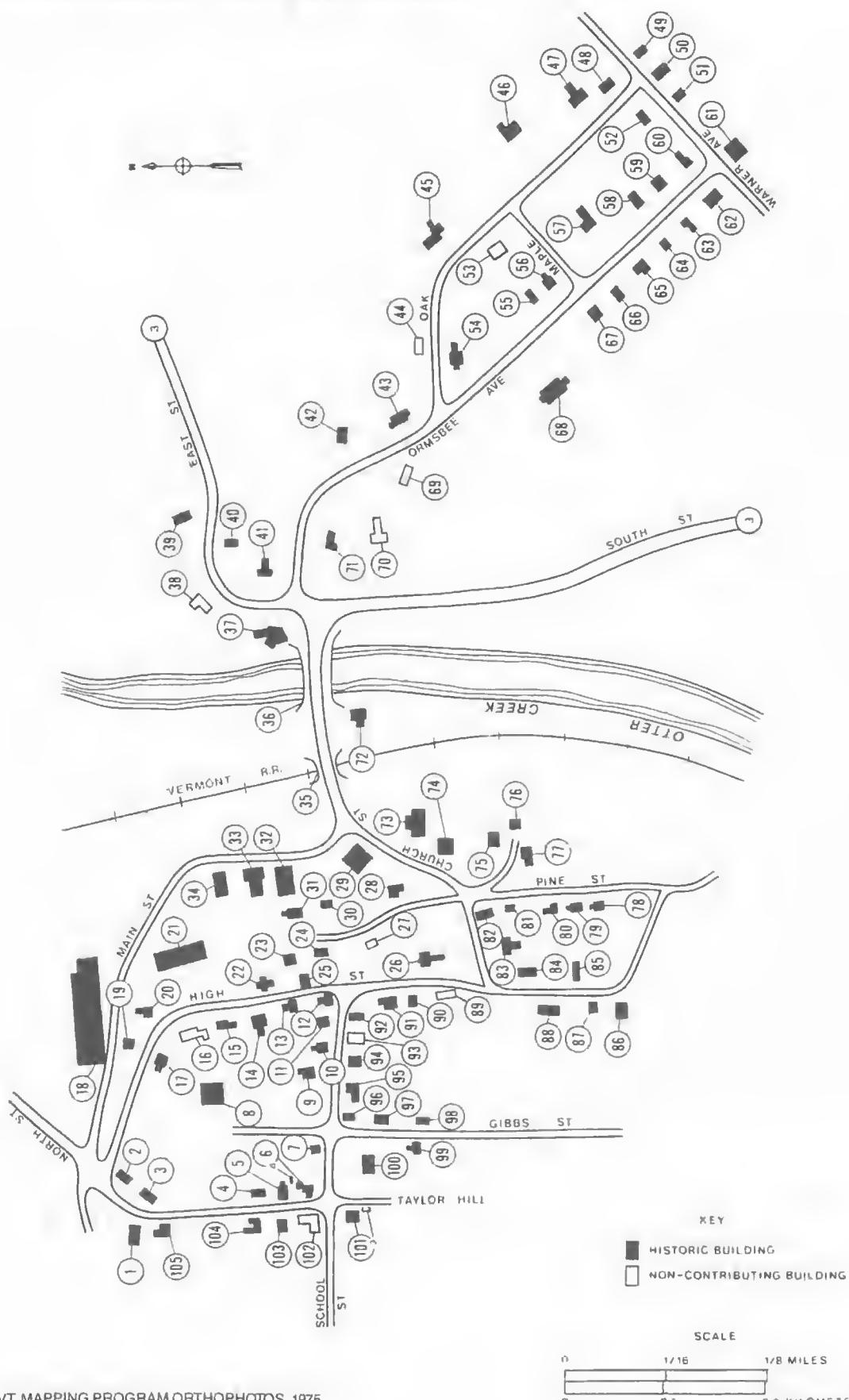
Fire Station (B19, c.1925)



(B36, 1915)

B PROCTOR VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



PROCTOR VILLAGE HISTORIC DISTRICT

B1 Store, c.1910
Gable roof, 2½ stories.
Features: original storefront.

B2 Duplex, c.1890
Gable roof, 2½ stories.
Features: porch.

B3 Duplex, c.1880
Gable roof, 2½ stories.
Features: Italianate porch.

B4 House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch.

B5 House, c.1900
Gable roof, 1½ stories.

B6 House, c.1900
Gable roof, 1½ stories.

B6a Garage, c.1945
Non-contributing due to age.

B7 House, c.1900
Gable roof, 2 stories.
Features: Italianate porch, bay window, marble.

B8 School, 1918
Colonial Revival style, brick veneer, gable roof, 1½ stories.
Features: flat arches, round window, monumental portico, door hood, marble, transom, clock, cupola, keystones.

B9 House, c.1920
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: sidelights, gable fanlight, distinctive chimney, entry fanlight, Colonial Revival porch.

B10 House, c.1905
Gable roof, 2½ stories.
Features: Colonial Revival porch.

B11 House, c.1900
Gable roof, 2½ stories.
Features: bay window, Italianate porch.

B12 House, c.1880
Sidehall plan, 1½ stories.
Features: transom, door hood.

B13 House, c.1880
Sidehall plan, 1½ stories.
Features: transom, Queen Anne porch.

B14 House, c.1880
Gable roof, 2 stories.
Features: Queen Anne porch.

B15 House, c.1880
Gable roof, 2 stories.

B16 House, c.1960
Non-contributing due to age.

B17 House, c.1880
Gable roof, 2 stories.
Features: Italianate porch.

B18 Factory, c.1885/1910
Gable roof, 2 stories.
Features: marble, roof monitor.

B19 Fire Station, c.1925
Stone, gable roof, 2 stories.
Features: cupola, rafter tails, stone lintels, marble.

B20 House, c.1910
Jerkinhead roof, 2 stories.
Features: bay window.

B21 Office, 1924



Architect/builder: R. Clipson Sturgis.

Neo-Classical Revival style, stone, gable roof, 3½ stories.
Features: entry columns, window fan, keystones, stone lintels, marble, porch, balcony.

B22 House, c.1880
Gable roof, 2 stories.
Features: Italianate porch, bay window, marble.

B23 House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.

B24 House, c.1885
Gable roof, 1½ stories.

B25 House, c.1880
Sidehall plan, 1½ stories.

B26 House, c.1885
Gable roof, 2½ stories.
Features: peaked lintelboards, Italianate porch, balcony.

B27 Telephone Station, c.1950
Non-contributing due to age.

B28 House, c.1915
Gable roof, 2½ stories.
Features: bay window, Colonial Revival porch.

B29 Store, 1914
Neo-Classical Revival style, brick veneer, 2 stories.
Features: marble, stone lintels, sidelights, transom, decorative brickwork, parapet, original storefront, beltcourse.

B30 House, c.1900
Gable roof, 2 stories.
Features: Italianate porch, bay window, marble.

B31 House, c.1885
Gable roof, 1½ stories.

B32 Community Hall, 1908



Architect/builder: A. C. Rockwell.

Colonial Revival style, hip roof, 2½ stories.
Features: inarble, quoins, stone lintels, keystones, beltcourse, distinctive chimney, distinctive dormer, distinctive lintelboards, porch, entry columns, entry fan, sidelights.

B33 Town Hall, 1836
Architect/builder: William Humphrey.

Stone, gable roof, 1½ stories.
Features: stone lintels, marble, fieldstone, sidelights, porch, entry fan, leaded glass window.

B34 Bank, 1923/1953
Stone, gable roof, 1½ stories.
Features: marble, stone lintels, distinctive chimney, stone carving.

B35 Bridge, c.1910
Through truss.
Features: marble, wrought iron.

B36 Bridge, 1915
Architect/builder: Harry L. Walker.

Neo-Classical Revival style, through truss, stone.
Features: arcing, marble, stone carving.

B37 Library, 1913
Neo-Classical Revival style, brick, gable roof, 1½ stories.
Features: entry columns, unusual window, enriched cornice, beltcourse, distinctive chimney, keystones, flat arches, quoins, full entablature.

B38 House, c.1945
Non-contributing due to age.

B39 House, 1914
Wood shingle, gable roof, 2½ stories.
Features: stickwork, beltcourse, distinctive lintelboards, Colonial Revival porch, distinctive dormer, beltcourse.

B40 House, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch.

B41 House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: segmental arch window, peaked lintelboards, corbel brackets, bay window.

B42 House, c.1925
Vernacular-Colonial Revival style, jerkinhead roof, 2½ stories.
Features: distinctive dormer, marble, Colonial Revival porch.

B43 House, c.1915
Gable roof, 1½ stories.

B44 House, c.1960
Non-contributing due to age.

B45 House, c.1930
Wood shingle, gable roof, 1½ stories.
Features: distinctive dormer.

B46 House, c.1925
Gable roof, 2½ stories.
Features: sidelights, transom, porch, distinctive dormer.

B47 House, c.1925
Colonial Revival style, Georgian plan, wood shingle.
Features: distinctive chimney, entry fanlight, porch.

B48 House, c.1925



Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: transom, porch, gable fan, distinctive dormer, distinctive chimney.

B49 House, c.1920
Gable roof, 2½ stories.

B50 House, c.1920
Foursquare, brick.
Features: marble, stone lintels, Colonial Revival porch, distinctive dormer, beltcourse.

B51 House, c.1920
Gable roof, 2½ stories.

B52 House, c.1920
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: distinctive dormer, bay window, porch.

B53 House, c.1945
Non-contributing due to age.

B54 Office, c.1920
Hip roof, 1½ stories.

B55 House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch, beltcourse.

B56 House, c.1900
Gable roof, 2½ stories.

B57 House, 1910
Colonial Revival style, hip roof, 2½ stories.
Features: distinctive dormer, distinctive chimney, Colonial Revival porch, oriel window, unusual window, sidelights, rafter tails, paneled entry pilasters.

B58 House, c.1910
Gable roof, 2½ stories.
Features: Palladian window, Queen Anne porch, marble.

B59 House, c.1915



Foursquare, wood shingle.
Features: bay window, marble, distinctive dormer, beltcourse, porch.

B60 House, c.1920
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Palladian window, distinctive dormer, Colonial Revival porch, distinctive chimney.

B61 House, c.1910
Colonial Revival style, Georgian plan, hip roof.
Features: entry pilasters, Colonial Revival porch, quoins, entry fanlight, distinctive dormer, distinctive chimney, sidelights, swan's neck pediment, wall pilasters, entry fanlight, balcony.

B62 House, c.1905
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: rafter tails, Queen Anne porch, shinglework, bargeboard, bay window, distinctive lintelboards.

B63 House, c.1910
Foursquare.
Features: distinctive dormer, Colonial Revival porch.

B64 House, c.1915
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: round arch window, distinctive dormer, beltcourse, marble.

B65 House, c.1925
Colonial Revival style, Georgian plan, gambrel roof.
Features: enriched cornice, porch, entry fan, sidelights, distinctive chimney, gable fan.

B66 House, c.1910
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, marble, bay window, Queen Anne porch.

B67 House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch, bay window, marble.

B68 House, 1915
Colonial Revival style, Georgian plan, brick.
Features: flat arches, wall pilasters, Colonial Revival porch, sidelights, keystones, porte cochere.

B69 House, c.1950
Non-contributing due to age.

B70 House, c.1950
Non-contributing due to age.

B71 House, c.1895
Gable roof, 2½ stories.
Features: shinglework, leaded glass window, beltcourse.

B72 House, 1872
Sidehall plan, 2½ stories.
Features: Italianate porch.

B73 Church, 1890



Architect/builder: F. R. Patch.
Romanesque-Colonial Revival style, stone, jerkinhead roof, 1 story.

Features: Colonial Revival porch, side tower, stickwork, stone carving, stone lintels, roof finials, arcading, bargeboard, stained glass, marble, rafter tails.

B74 Parsonage, c.1915
Colonial Revival style, wood shingle, hip roof, 2½ stories.
Features: Colonial Revival porch, hood moldings, bay window, distinctive chimney.

B75 Duplex, c.1895
Gable roof, 2 stories.

B76 Duplex, c.1895
Gable roof, 2½ stories.
Features: transom, Queen Anne porch.

B77 House, c.1895
Half Georgian plan.
Features: Colonial Revival porch, distinctive dormer.

B78 House, c.1900
Gable roof, 2½ stories.
Features: distinctive chimney.

B79 House, c.1885
Gable roof, 1½ stories.

B80 House, c.1885
Gable roof, 1½ stories.
Features: Italianate porch.

B81 House, c.1900
Gable roof, 2½ stories.
Features: bay window, Queen Anne porch.

B82 Duplex, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch.

B83 House, c.1900
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: sidelights, gable fan, Colonial Revival porch, distinctive dormer, distinctive chimney.

B84 House, c.1900
Gable roof, 1½ stories.

B85 House, c.1900



Gable roof, 2½ stories.
Features: Queen Anne porch, marble, bay window.

B86 House, c.1900
Hip roof, 2½ stories.
Features: Italianate porch.

B87 House, c.1900
Gable roof, 2 stories.
Features: bay window.

B88 House, c.1905
Gable roof, 2½ stories.
Features: Colonial Revival porch.

B89 House, c.1960
Non-contributing due to age.

B90 House, c.1885
Gable roof, 2 stories.
Features: Italianate porch, distinctive chimney.

B91 House, c.1900
Gable roof, 2 stories.
Features: Italianate porch, bay window, marble.

B92 House, c.1890
Gable roof, 1½ stories.

B93 House, c.1900
Non-contributing due to alterations.

B94 House, c.1900
Gable roof, 2 stories.
Features: porch, bay window.

B95 House, c.1900
Gable roof, 1½ stories.

B96 House, c.1900
Gable roof, 2 stories.
Features: bay window.

B97 House, c.1900
Gable roof, 2½ stories.

B98 House, c.1900



Queen Anne style, gable roof, 2½ stories.
Features: shinglework, gable screen, Queen Anne porch, Colonial Revival porch.

B99 House, c.1900
Gable roof, 2½ stories.
Features: marble, Queen Anne porch.

B100 Church, 1914
Architect/builder: Ludwig Simonson.
Gothic Revival-Neo-Classical Revival style, gable roof, 1 story.
Features: applied woodwork, side tower, round window, triangular arch window, marble, arcading, distinctive dormer.

B101 House, c.1920
Gable roof, 1½ stories.

B101a Garage, c.1965
Non-contributing due to age.

B102 House, c.1945
Non-contributing due to age.

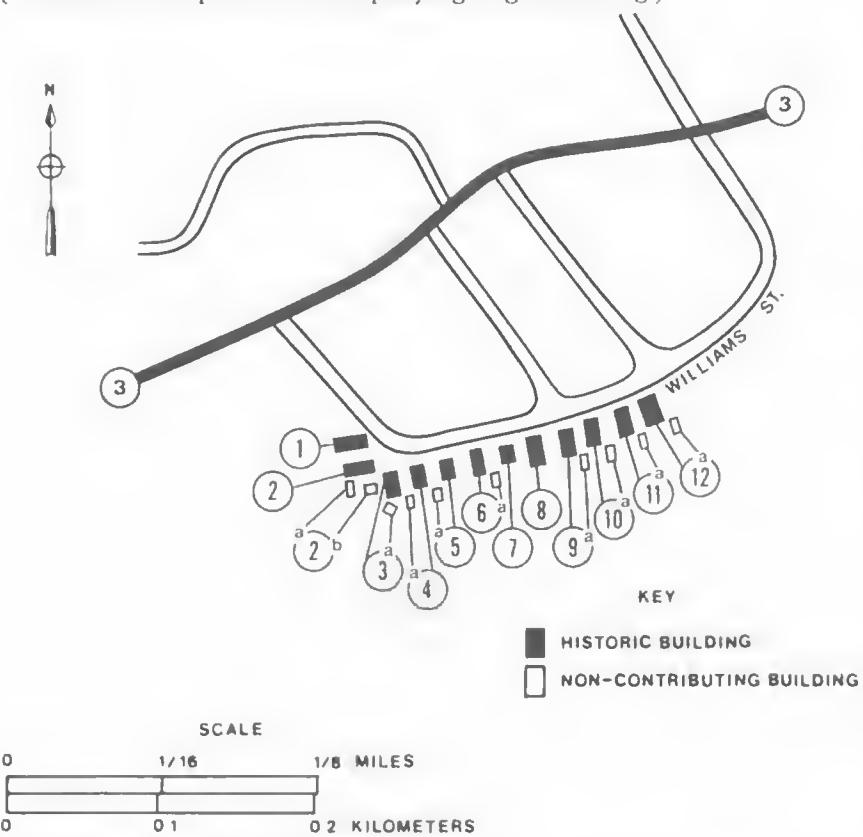
B103 House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch.

B104 House, c.1900
Gable roof, 2 stories.

B105 Creamery, c.1910
Gable roof, 1½ stories.

C WILLIAMS STREET HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

The south side of Williams Street is lined with modest gable-front homes built in the early 20th century for employees of the Vermont Marble Company.



Williams Street

WILLIAMS STREET HISTORIC DISTRICT

C1 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

C2 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

C2a Garage, c.1930
Hip roof.
Features: rafter tails.

C2b Shed, c.1965
Non-contributing due to age.

C3 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C3a Shed, c.1950
Non-contributing due to age.

C4 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C4a Garage, c.1930
Hip roof.
Features: rafter tails.

C5 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C5a Garage, c.1970
Non-contributing due to age.

C6 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C6a Garage, c.1975
Non-contributing due to age.

C7 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C8 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C9 House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne porch.

C9a Garage, c.1970
Non-contributing due to age.

C10 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window.

C10a Garage, c.1930
Features: marble.

C11 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

C11a Garage, c.1925
Wood shingle, hip roof.

C12 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

C12a Garage, c.1980
Non-contributing due to age.



RUTLAND CITY

Rutland is the second largest city in the State of Vermont but has an architectural legacy that is second to none. Its historic structures, which encompass block after city block, date from the late 18th century, when the village of Rutland flourished as a crossroads center, through the late 19th and early 20th centuries, when it matured into a modern center of manufacturing and commerce. Today the city continues to grow with the nearby ski industry and new commercial ventures. Its wealth of historic buildings and neighborhoods have now become resources that have the potential, if restored and redeveloped, to ensure that Rutland remains one of the most beautiful and architecturally distinguished cities in the state.

In the Otter Creek valley atop a hill at a regional crossroads, the village of Rutland, located within the Town of Rutland, became the seat of county government in 1784, an occasional seat of the Vermont legislature between 1784 and 1804, and a bustling local commercial center soon after. The construction between 1849 and 1852 of four railroads to and through the nearby Otter Creek floodplain made the village the site of the largest railroad junction in Vermont. By 1870 a "merchants' row" of multi-story commercial blocks had been built near the main railroad yard and a neighborhood of elegant mansions

Pico, Killington, and Shrewsbury peaks form the backdrop for the commercial heart of the second largest city in Vermont. Buildings on the historic Merchants Row include the c. 1852 Bardwell Hotel (A40), on the right across Washington Street from the hip-roofed Town Hall (A36, c. 1901), commercial blocks from the 1860s and 1870s, and the "skyscraper" Service Building (A41), completed in 1930.

graced the hillside between the original village and the developing floodplain. In the ensuing decades the great arc of the rail lines became a major industrial corridor, attracting established industries from other towns in the region and supplying the needs of the railroads, the construction trades, and an expanding marble industry in western Rutland Town. The downtown became a thriving center of commerce, street after street of stylish middle-class homes were built to the north, and the area within the crescent formed by the rail lines filled with housing for a growing immigrant work force.

Rutland City was granted a charter by the Vermont legislature as an entity separate from Rutland Town in 1892, shortly after the marble producing western region of the town had been partitioned into the towns of Proctor and West Rutland in 1886. Vigorous industrial and neighborhood growth propelled the city into the 20th century, and an expanding system of trains and electric trolleys brought residents from the marble and slate industrial centers of the county to downtown Rutland to shop. Increasing use of the automobile drove the trolley system out of



In 1776 a fort manned by Vermont volunteers was built near what is now the intersection of West and Main streets for the protection of settlers in western Vermont from British troops and their Indian allies during the Revolutionary War. To commemorate the role of the valiant Green Mountain Boys the Daughters of the American Revolution erected in 1918 this statue in Main Street Park.

business in 1924; trolley tracks were replaced by parking spaces downtown and what had been the major routes of overland travel since 1790 (U.S. routes 4 and 7 today) gained new importance. The original village center around Main Street Park acquired new life through remodeling, and new neighborhoods east of Main Street developed rapidly.

After World War II, a sharp downturn in the marble industry left many local manufacturers scrambling for markets, but local development efforts successfully attracted several new employers to the area in the 1950s and the 1960s. Railroad passenger service was discontinued in 1953, the Rutland Railway filed for abandonment in 1961, and in 1964 the entire downtown railroad complex, with the exception of one track and two train sheds, was demolished. Downtown worked ever harder to attract customers—merchants covered historic storefronts in bright sheet metal, the City opened a new parking lot on the site of the passenger terminal in 1954, and a developer built a shopping center with a huge parking lot in 1965 on the site of the old railroad complex.

Celebration of the United States Bicentennial in Rutland in 1976 included the first concerted effort of banks, businesses, and private citizens to preserve and restore historic buildings in the city. Although the focus of efforts was the downtown, courthouse, and Main Street Park neighborhoods, recognition has spread to many structures throughout the city. With the remains of its Federal style village around Main Street Park, the outstanding 19th and early 20th century commercial structures on Merchants Row, the mansions of "courthouse hill" and Grove Street, the west and southwest working-class neighbor-



In 1792 John Graham, a prominent early Rutland lawyer and author of *A Descriptive Sketch of the Present State of Vermont*, published in 1797, had a 3 story house (B44) built at the main intersection of the village. Later converted into a store, it was updated in the early 1900s by the addition of distinctive Colonial Revival style windows and projecting upper floor bays, and after World War II with a modern storefront and eye-catching neon sign on the corner.

hoods, the middle-class neighborhood that grew progressively northward from West Street between Grove and North Main streets, the 20th century neighborhoods east of Main, and a wide variety of historically important industrial structures, Rutland retains one of the most coherent, intact, and diverse historical cityscapes in rural Vermont.

BEFORE THE FIRST WHITE SETTLERS arrived in Rutland County about 1763, the Rutland area was already a regional crossroads. The Otter Creek formed a natural north-south highway for the Indian inhabitants of the region, and the Castleton and Clarendon rivers provided a direct water route from the Otter Creek to the southern tip of Lake Champlain. Those groups that traveled to the Connecticut River valley via the Otter Creek and the Mount Holly summit passed through the present day site of the city. In 1759, during the French and Indian War, the English constructed the Crown Point Military Road along this route to connect forts at Charlestown, New Hampshire, and Crown Point, New York. After 1767, as white settlement in the county progressed, early roads continued to follow these Indian and military routes through the hilly landscape.

In 1770 James Mead settled near the "little falls" of the Otter Creek and thereby became the first known white resident in the New Hampshire Grant Town of Rutland, also chartered as Socialborough by New York State. Conflicting New Hampshire, New York, and other land titles discouraged some settlement, but nonetheless by 1773 about thirty-five families were settled in the Rutland area with a village developing around a log meetinghouse and a mill run by Mead at the Otter Creek falls. After the Green Mountain Boys and others captured Fort Ticonderoga in 1775, a fort for the defense of the Otter Creek valley was built about two miles east of the falls.



Originally only 1 story, this house (B51) was substantially remodeled about 1795 by Gershom Cheney for Rev. Samuel Williams. This early date is indicated by the closely cropped eaves and second-story windows that abut the roofline. Williams, who moved to Rutland in 1788, was a cofounder and publisher of the Rutland Herald and the author of the 1794 book, The Natural and Civil History of Vermont, the first history of the state.

near what is today the intersection of Main and West streets. When Colonial forces retreated from Ticonderoga in July 1777, this fort was abandoned by the settlers as they fled south to Bennington and beyond. Although residents returned after the British surrender at Saratoga in October of that year, the area near the fort remained largely unoccupied until 1784, when a new meetinghouse and the County Courthouse were built on Main and West streets. The village of Rutland soon began to grow around the courthouse.

As the seat of county government and the Vermont legislative sessions of 1784 and 1786, this frontier village became one of the most important communities in the Republic of Vermont and began to attract a number of highly skilled professionals and artisans. Capt. Samuel Williams of Connecticut moved to the village about 1784 and became a selectman and later a judge. John Graham, the first practicing attorney in Vermont, came in 1785. The learned Rev. Samuel Williams left a position at Harvard University, and settled in Rutland in 1788 to preach in the meetinghouse, which in 1789 became the official home of the East Parish Congregational Church. Attorney Nathaniel Chipman left Tinmouth for Rutland about 1790. He was appointed to the State Court, elected to the legislature, and in 1790 negotiated with Alexander Hamilton the admission of Vermont to the Federal Union. Israel Smith, another esteemed jurist and commissioner involved in negotiations with New York, also moved to the village. At the same time, a hatter, master builder, goldsmith, printer, and other skilled artisans were at work there.

IN 1790 A VILLAGE GREEN (now Main Street Park), purchased with funds donated by Judge Samuel Williams, was laid out at the intersection. Its narrow southerly extension



Brothers Nathaniel and Darius Chipman, who moved to Rutland from Tinmouth about 1790, both lived in large Georgian plan houses on South Main Street. The 1794 home (B49) of Nathaniel, a judge, state representative, and U. S. senator, has recently been "restored" to fit today's image of a colonial period house. The Federal style house (61 South Main Street, c. 1800) of Darius, an attorney, was remodeled in the Colonial Revival style with the addition of porches, balustrades, and an elaborate dormer window about 1895 while it was the Rutland Business College and Classical Institute.

along Main Street was designated for militia practice. After Vermont became the first state admitted to the Union in 1791, a new county courthouse was built opposite the green, and the Vermont legislature began meeting there alternate years. Many professionals then started to erect houses along the green, handsome buildings that befitted their status as leaders of one of the more influential communities in the new state.

The flamboyant John Graham, who was known on occasion to travel in a carriage through the muddy streets of the village, had an unusually tall, 3 story home (B44) built in 1792 at 3 South Main Street. Inside was an Episcopal chapel, and on the roof a coat of arms. The low hip roof that can be seen on this structure today was likely added soon after a gale in July 1798 shifted the building on its foundation and blew off the coat of arms and roof. In 1793 Israel Smith, elected U. S. representative in 1791, commissioned Gershom Cheney, a master builder who had just moved to Rutland, to build a house (44 North Main Street; remodeled in 1917) north of the green. Nathaniel Chipman, appointed District Judge for Vermont by President Washington in 1791, also probably hired Cheney to build his home (B49, 1794; recently remod-



This house (73 South Main Street), moved to its present site in 1857, is the earliest Federal period building in Rutland City that retains most of its original appearance. Built by carpenter William Hale in 1799, it is noteworthy for its central door with fanlight, engaged columns, and broken pediment, and the modillion block cornice under the hip roof.

eled) facing the southern extension of the green. Cheney then substantially rebuilt a single story house south of Chipman's home into a 2 story house (B51, c.1795) for Rev. Samuel Williams. About the same time Reverend Williams and Judge Williams bought the printing business of James Lyon (brother of Matthew Lyon of Fair Haven), and on December 8, 1794, they printed the first issue of the *Rutland Herald*, which has been published continuously ever since.

As a home of the state legislature and the residence of members of the United States delegation from Vermont, such as Smith (who served as U. S. representative 1791-94 and 1800-02, U. S. senator 1803-07, and Vermont governor 1807-08) and Chipman (who served as U. S. senator 1797-1803), Rutland continued to grow in size and sophistication between 1795 and 1805. About 1795 Gershom Cheney constructed a wooden-pipe aqueduct from a spring in neighboring Mendon to the village to supply individual homes with running water. By 1800 several dozen large, stylish houses lined Main Street and the green north and south of the county courthouse. One house (originally on the green but moved to 73 South Main in 1857) was built in 1799 by a carpenter, William Hale, who constructed it with a low hip roof, modillion cavelsine cornice, and an entry flanked by engaged columns that support a broken pediment enframing a semi-circular fanlight. The mansion (61 South Main) built about the same time at the south end of the narrow green for Darius Chipman, Nathaniel's brother and an eminent jurist in his own right, displays similar stylish elements as well as massive paired interior end-chimneys, a triglyph ornamented frieze, and paired, fluted pilasters flanking two entries. Credited in a 19th century history to a visiting "architect from the East," the Darius Chipman mansion may well have been the work of Hale, who left the village shortly after completing the house at 73 South Main.

In 1805 Montpelier was selected as the state



Early travelers through Rutland patronized this tavern (76 South Main Street), built in wood in 1788 and covered with bricks about 1805 when it served stage passengers on their way to destinations in New York and Vermont. The third story was added by Josiah Huntoon in 1858 when it was called the Huntoon House. Once there were several stage hotels along Main Street; today this is the only survivor.



Master builder Gershom Cheney constructed this house (44 North Main Street) in 1793 for Israel Smith, then a U. S. representative and later a senator and Vermont governor. In 1917 its owner, Mrs. Blanche Quinn of New York City who used it for a summer residence, added the elegant Colonial Revival style porches with Ionic columns and roof balustrades.

capital. Although Rutland soon grew accustomed to a less prominent role in state affairs, it did gain in importance as a regional crossroads. The Great Road from Boston to Montreal and the West Road, which led to Troy, New York, intersected in the village. Turnpikes from Rutland to Woodstock and Stockbridge were completed about 1808, intersecting Main north of the green. Stage traffic between Bennington and Burlington or between the Connecticut River valley and the Otter Creek or southern Champlain valleys passed through the village and several important lines were owned by Rutland men. Farmers from the Otter Creek valley purchased finished goods in the village and sold or consigned their hay, wheat, and potash to merchants, who used them as a medium of exchange or shipped them to Troy, Boston, or Montreal.

VILLAGE MERCHANTS, craftsmen, and tavern-keepers thrived. Among the many stores



Behind the elaborate Queen Anne style porch is the Georgian plan house (49 North Main Street) built in 1799 for Nathan Osgood, an enterprising Rutland merchant and lawyer. He later sold it to his brother-in-law, Charles Williams, the son of Rev. Samuel Williams. Charles, a chief justice of the Vermont Supreme Court, was elected governor for 1850-52 after having run for the office in 1842 and 1843 as an anti-slavery candidate.

was one (B17, c.1790; later moved to 26 West Street) on the green run by merchant and attorney Nathan Osgood, who moved to the village about 1790. In 1799 he had a large, Georgian plan home (49 North Main Street; remodeled late 19th century) built north of the green. Other stores included one opened in John Graham's old home (B44) and a 2 story structure (now part of B14) erected in 1802 for John Smith near the northwest corner of the green. Small craftshops also were built, often near the homes of their owners; chairmaker Christopher Crafts had such a shop opposite the large house (37 North Main, c.1800) he occupied south of Nathan Osgood. Each stage hotel handled the passengers and shipped goods of several different stage lines. Eleazer Wheelock's tavern at 76 South Main, originally built in 1788 and enlarged and covered with brick about 1805 (the third story was added in 1858), handled the lines running to Windsor, Troy, Whitehall, and other points.

The United States Embargo of 1807, which prohibited trade with other nations, and then the War of 1812 with England disrupted commerce throughout Vermont, including long-standing trade with Canada. The issue of whether to support the federal government divided the Rutland community; men such as Darius Chipman and Charles Williams (son of Rev. Samuel Williams) opposed the war, while new members of the village community, such as William Page and Moses Strong (a son of John Strong of Addison, Vermont), who all arrived about 1810, supported it. In the midst of controversy and economic disruption, an epidemic swept through the village in 1813. Since other doctors had gone to the war front in northern Vermont, only Dr. James Porter was left to cope with the sickness that claimed dozens of lives.



The 1812 Federal style house (64 North Main Street) of Robert Temple, later the first president of the Bank of Rutland, is the only surviving brick residence from early Rutland village. Distinctive features include the fanlight, broken pediment, and columns framing the central door, and the oval window above it.

With the passing of the epidemic and the end of the war in 1815, Rutlanders buried their dead and made plans for the future. Robert Temple moved into a magnificent Federal style brick house (64 North Main, 1812), whose unfortunate previous occupant had died in the epidemic. In 1817 Dr. Porter had a 2½ story, brick, gable-front store (B12) erected on the north side of the green. The same year Moses Strong donated land on West Street for a badly needed new cemetery. Recognizing the importance of a canal connecting the Hudson River to Lake Champlain, he also soon became a prominent investor in and promoter of the Champlain Canal, completed in 1823.

AS A GATEWAY TO THE CANAL for the farm products of the Otter Creek valley, Rutland benefited from increased trade. The federal tariff of 1824, designed to promote United States trade and manufactures, helped to brighten prospects for the village as a commercial and manufacturing center. In 1824 Moses Strong and Robert Temple incorporated the Bank of Rutland with Temple as president and William Page (who lived in a house now moved to 2 East Washington Street) as treasurer. In 1825 a brick, Federal style building (B38; later remodeled into a church) facing Federal Square became the imposing home of the new bank. In October of the same year Strong along with Charles Williams (by then occupying the former home of his brother-in-law Nathan Osgood at 49 North Main) and others incorporated the Rutland Iron Manufacturing Company. One month later Strong and others also incorporated the Otter Creek and Castleton River Canal Company, a short-lived attempt to connect Rutland by canal with Lake Champlain.

Since Rutland was not located close to the power or cheap transportation necessary for industrial development, local commerce and



In 1825, one year after it was incorporated, the Bank of Rutland moved into its headquarters (B38) facing Main Street Park—a brick building with parapet end walls and inset arched panels. Since the Civil War it has been used as a storage barn, art school, church (when the doors and front window with their Gothic Revival style arches were likely added), and the Rutland Historical Society museum.

stage traffic remained the staples of the village economy and growth remained modest. The small hat manufactory of Orel Cook evidently prospered, for about 1825 he commissioned a mason to construct a fashionable Federal style, gable front, sidehall plan, wall panelled brick home at 41 North Main Street. In 1832 retired sea captain William Butman had a similar brick house (B56) built facing the southern extension of the green. Although some continued to build spacious Georgian plan homes, the gable front, sidehall plan became popular and fit easily, eave to eave, on the smaller, subdivided lots facing Main Street. Recognizing the growing fire danger in the increasingly congested village, Robert Temple, Moses Strong, William Page, James Porter, and others organized the Rutland Fire Society in 1829.

Almost nothing seemed to go right for Rutland businessmen in the 1830s. Ever searching for a way to develop the area, Moses Strong and a new partner, attorney Solomon Foot, secured in 1831 the first Vermont charter for a railroad from the Connecticut River to Lake Champlain (via, naturally, Rutland). The effort languished and the charter was renewed in 1836 only to fall prey to the nationwide economic depression of the late 1830s. In 1833 \$7,000 from the Bank of Rutland was stolen from William Page's home. Robert Temple, caught fraudulently drawing pension funds, committed suicide outside his house in 1834. County sheep farmers prospered during the 1830s, as did woolen mill owners, but the Rutland East Creek Manufacturing Company, organized in 1836 by James Porter, William Fay, and others to manufacture woolen goods, never attracted enough capital to begin operations.

IN 1840 THE VILLAGE OF RUTLAND was laid out primarily along Main Street with over 100 homes and public buildings. What had in



William Butman, a retired sea captain, lived in this brick, sidehall plan, Federal style house (B56), built with inset arched wall panels in 1832 on South Main Street. It was later the home of lawyer Solomon Foot, an opponent of slavery who served as U. S. representative and senator.



Wooden sidehall plan houses in the Greek Revival style were built on narrow lots subdivided from the originally spacious lots of the large, early Georgian plan homes on Main Street. Number 50 South Main Street (c.1840), with its paneled door framed by multi-paned sidelights and transom, pilasters, and entablature, is a well-preserved early example of this type.

1810 been a linear village of 2 story, Georgian plan houses on spacious lots was now crowded with gable-front sidehall plan homes, which filled the spaces between earlier eaves-front houses. Although many of these homes, like their earlier counterparts, have been destroyed by fire or subsequent redevelopment, a group of them can be seen at 50, 52, and 56 South Main Street. Fifty South Main Street, built c.1840, is perhaps the best preserved of these "fill-in" homes. Its Greek Revival style door surround framing multi-pane sidelights and transom has a hint of Federal style delicacy in its thin pilasters and cornice. Fifty-six South Main also retains its classical door surround.

Opposition to slavery became an issue in Vermont politics beginning in the late 1830s and a local chapter of the Vermont Anti-Slavery Society was formed in Rutland. Charles Williams, who served as a Vermont Supreme Court judge beginning in 1829 and as chief justice from 1834 to 1847, was a leader in the movement. In 1842 and 1843 he was the Anti-Slavery or Liberty Party candidate for governor and successfully



The Rutland and Burlington Railroad was constructed through Rutland in 1849, setting in motion development that would move the old village commercial center from Main Street down the hill to near where the railroad tracks were laid on the Otter Creek floodplain. Soon several commercial blocks were built on the new Merchants Row, including the still-standing Bardwell Hotel (A40, c.1852).

resisted a move by political opponents to have him removed as chief justice. Solomon Foot, another opponent of slavery who by this time had moved into the former Butman home (B56) on South Main Street, was elected U. S. representative in 1842 and served through 1846. In 1848 Williams retired to his home at 49 North Main Street, only to be elected governor for 1850-52, an indication that anti-slavery had become a mainstream position in Vermont.

In 1842 Moses Strong passed away, but his dream of Rutland as a great center of transportation, manufacturing, and commerce did not. His son, George Strong, and many of the men he had previously enlisted in his canal and railroad schemes were marshalled by merchant Timothy Follett of Burlington to construct the railroad from Bellows Falls through Rutland to Burlington. It was chartered again in 1846 and became a reality in 1849. In anticipation of change, the Village of Rutland was incorporated in 1847.

THE RUTLAND AND BURLINGTON RAILROAD was surveyed east from Center Rutland to the West Street Cemetery where it curved south towards Shrewsbury and the Mount Holly summit. The first train from Bellows Falls steamed into Rutland Village on its way to Burlington in November 1849. By 1852 the Rutland and Whitehall, Rutland and Washington, and Western Vermont railroads had been constructed to connect Rutland with Whitehall, Troy, and Bennington. This made the Otter Creek floodplain south of the cemetery the largest railroad junction in Vermont. Land near the tracks that had sold for \$60 an acre in 1846 sold for \$2,500 to \$3,000 an acre in 1852.

The area between the railroad and the village on Main Street began to develop rapidly. First the Rutland and Burlington roundhouse and maintenance shops and a passenger depot for use by all the rail lines were constructed along



In 1852 George Strong subdivided the land west of Main and south of West streets that he inherited from his father, Moses, and erected on the newly laid out Washington Street this elegant brick house (B86). With its smooth wall surfaces, paired scrolled cornice brackets, crowning rooftop belvedere, and porches, it stands as an excellent early example of the Italianate style in Vermont.



As a major employer, the railroads attracted a number of new residents to Rutland. Some employees worked in the long, brick, freight car repair shop (A79, c.1855), the most significant structure remaining from the once extensive downtown railroad complex.

the tracks southeast of the West Street Cemetery. A street was then laid out directly across from the depot parallel to the railroad tracks and christened Merchants Row, in anticipation that it would soon become the new village commercial center. In 1852 J. W. Hickox of Syracuse, New York, the master mason who had erected the engine house and a machine shop near the depot, constructed the first significant structure facing the depot—a 4 story brick railroad hotel (A40), "The Bardwell," named after its primary investor, Otis Bardwell of New Hampshire. The same year George Strong laid out Washington Street from the Bardwell to Main Street across the now valuable property he had inherited from his father. He also laid out Madison, Pleasant, and Prospect streets, and had a brick mansion (B86; 26 Washington Street) built at the corner of Pleasant and Washington streets. With its cubelike mass decorated at the eaves with cornice brackets and topped by a belvedere, Strong's house introduced the Italianate style to the rapidly growing village and established the hillside between Main Street and the depot as a fashionable neighborhood for new homes.



The impressive brick U. S. Courthouse (B31), since 1935 the public library, was constructed in 1856-58 on a hillside site halfway between the old village center on Main Street and the newly developing commercial center near the railroad tracks. Designed by Ammi B. Young, architect of the second Vermont statehouse, the building is a noteworthy example of the Renaissance Revival style with its dominant second story, vermiculated cast-iron trim around the round arched windows, and quoins on the building corners.

The railroads became the first major new employers in the village. Many men worked in the freight yards or in the railroad repair shops, such as the c.1855 brick car maintenance shop (A79) that still stands off Freight Street. A neighborhood of homes for those working in the rail yards and related trades soon developed just north of the Rutland and Burlington yard on West, Pine, Spring (now State), and Grove streets. Small, 1½ story, gable-front homes such as may now be seen at 108 State and 13 and 17 Pine streets were the more stylish structures built here around 1855. The brick home at 17 Pine Street, perhaps once owned by Stafford Sawyer, overseer of trains in the rail yard, has a recessed doorway with sidelights, transom, and molded surround associated with the Greek Revival style.

The Rutland Foundry Works, established about 1850 just west of the depot to do casting work for the railroad, became the first independent industry along the rail line. In 1854 it was acquired by its manager, John Howe, Jr., and the Brandon Iron and Car Wheel Company, another supplier of iron goods for the railroads. The same year Howe, Franklin, and Forest streets were plotted in a triangular pattern adjacent to the foundry, forming the core of a neighborhood that would soon fill the inside curve of the railroad tracks with the homes of those who worked in a succession of industries located along the rail line.

As in the Pine-Grove Street neighborhood, modest 1½ story, sidehall plan homes with few stylistic details were the first house type to appear on Howe and Forest streets. Built about 1855, they replaced temporary shanties that had housed the laborers who had constructed the railroads. Homes at 47 Howe Street (with a porch added c.1880) and 63 Forest Street (with an ell added c.1880) illustrate this early type,



In 1858 the Bank of Rutland erected new headquarters (B67) across Center Street from the newly completed U. S. Courthouse. The bank, built with arched wall panels and a marble beltcourse around the middle, was sold about 1867 to marble dealer John Reynolds who remodeled it in the French Second Empire style by adding a Mansard roof designed by J. J. R. Randall. In 1919 John A. Mead donated it to the city for a community center.

which can be distinguished by its gentle roof pitch from later but similar plan homes on the same streets. Houses built in the neighborhood about 1860, like those at 41 Howe and 116 Franklin Street, were often ornamented with such Greek Revival style details as corner pilasters and entries with sidelights, pilasters, and an entablature.

A large number of the employees at the foundry and in the rail yards, who settled in this neighborhood, were immigrants from Ireland. Many had escaped famine conditions in their native land and had come to Rutland as laborers on railroad construction crews. In 1856 a modest brick Roman Catholic church (13 Meadow Street) was built to provide services for the parish. Merchant tailor W. W. McCall had a sidehall plan home (15 Meadow Street, c.1855) with corner pilasters built next door.

WHEN THE FEDERAL GOVERNMENT, prodded by U. S. Senator Solomon Foot, announced plans to build a new courthouse and post office in the village in 1854, the location became a matter of dispute. Residents committed to the original village commercial and social center on the hill naturally preferred a site on Main Street. Those allied with the speculators and merchants who had invested in property on the Otter Creek floodplain near the tracks preferred a spot nearer the depot. As a compromise, a site halfway between Main Street and the depot and halfway between the old highway to Castleton (West Street) and Washington Street was selected. Center Street was then graded between Main and Merchants Row, and Court Street was opened to connect West and Washington.

The United States Courthouse and Post Office (B31; 10 Court Street) was constructed in 1856-58 with John Cain, a well-known local



Other institutions built on the hillside near the U. S. Courthouse were the brick Congregational church (B30), originally painted white, and the Nickwackett Fire Station (B63), both dating from 1860. The round arches of the church windows, doors, and cornice trim are characteristic of the Romanesque style. Nickwackett, the oldest standing firehouse in the county, has Italianate style cornice brackets and inset wall panels.

master builder, acting as superintendent of construction and a relative newcomer, Jean J. R. Randall, as supervising architect. Ammi B. Young, the Vermont architect of the 1833 capitol building in Montpelier, designed the structure. Young, working for the U. S. Treasury, which oversaw construction of all federal buildings, borrowed forms and details from buildings of the Italian Renaissance for his courthouse design. With its dominant second story and vermiculated cast-iron quoins and arched entry and window surrounds, the imposing brick courthouse remains to this day one of the most sophisticated architectural landmarks of Rutland.

Soon several other Rutland institutions located near the courthouse. In 1858 the Bank of Rutland commissioned the construction of a new office (B67) across the street. In 1860 the Nickwackett firehouse (B63) was built on Center Street, and a new, imposing Congregational church (B30) was erected on Court Street. Like the courthouse, these structures were built of brick. The firehouse and bank building were



Charles Clement, president of the Rutland and Burlington Railroad, lived in a large Italianate style villa (Clement Road) built in 1857 across the Otter Creek from Center Rutland where he owned a marble mill. Clementwood was remodeled in the Colonial Revival style in the early 20th century with the addition of columned porches and denticulated cornices, but the Italianate style shape and belvedere remain.

ornamented with Italianate style elements including paired cave brackets, round arch windows, and decorative brickwork. Originally painted white, the Romanesque style church was built with round arch cornice arading, buttresses, and a projecting central tower topped by an elaborate Gothic spire with gablets.

The rapid development during the 1850s of the marble industry in the western portion of Rutland Town (now West Rutland and Proctor) also contributed to the growth of Rutland village. William Barnes and Charles Sheldon pioneered the quarrying of marble in West Rutland, and soon William Ripley and Charles Clement erected mills at Center Rutland to saw the marble. In 1854 H. Henry Baxter, a contractor who had laid track for the Rutland and Burlington and Western Vermont railroads, recognized the business potential of Rutland, moved to the village, and purchased Barnes's properties in partnership with John B. Page (the son of William Page) and others. Although the quarries and mills that made their fortunes were in the western part of town, many of these men, their sons, and later marble magnates chose to live in Rutland village, invest in its commerce and institutions, and thereby became leaders of the community.

DURING THE 1850s and the early 1860s the marble industry magnates erected mansions that compared favorably with the fashionable homes then being built in New York City and along the Hudson River. Charles Clement had an Italianate style mansion (on Clement Road) with prominent pedimented pavilions and a belvedere. It was built in 1856-57 on a tract of land south of Center Rutland. He named the estate "Clementwood," combining his last name with the maiden name of his wife, Elizabeth



The courthouse hillside also became a fashionable neighborhood for wealthy Rutland residents. In 1857 Josiah Huntoon, owner of the Huntoon House, moved into an elaborate Italianate style brick villa (B80) on the corner of South Main and Washington streets. The 2 story section with its 3 story tower is original. The larger block was rebuilt after an 1868 fire. The c.1860 home (B68) of Charles Sheldon, a pioneer in the marble industry of western Rutland, has had its characteristic Italianate style roof and belvedere removed but still retains its porches with their chamfered posts and first floor, cast-iron window balconies.

Wood of Sherburne. One of his daughters married E. P. Gilson, co-owner of the large Gilson and Woodfin quarry in West Rutland that supplied marble to the Clement mill in Center Rutland. Gilson had a Gothic Revival style mansion (also on Clement Road) with a villa tower built next door to Clement about 1860. Further east along the Otter Creek, Julia C. Ripley Dorr, the daughter of marble mill magnate William Y. Ripley, and her husband, Seneca Dorr, a mortgage and stock broker, moved into their Italianate style retreat, "The Maples." Built in 1857 at 67 Dorr Drive, it was within sight of her father's mills.

Charles Sheldon chose a location in Rutland village, just down Center Street from the courthouse, for his Italianate style mansion (B68, c.1860). Around the corner from Sheldon, John Page, too, had an Italianate style mansion built (B69, c.1860), across the street from the Italianate style Bank of Rutland where he was then cashier. Both houses were built with the cubelike form, belvedere, cornice brackets, and brick construction that were first used for the home of George Strong in 1852. Josiah Huntoon, a member of the group of businessmen whose fortunes were invested in Main Street



On the outskirts of Rutland City overlooking the Otter Creek is "The Maples" (67 Dorr Drive, 1857), the Italianate style home of Julia C. Ripley Dorr and her husband Seneca. Julia, active in local cultural affairs, was a well-known poet whose work was admired by such literary figures as Ralph Waldo Emerson, Henry Wadsworth Longfellow, and Oliver Wendell Holmes. Seneca was a partner in the Center Rutland marble mill owned by his father-in-law, W. Y. Ripley.

properties, chose a slightly different design; his large, brick, Italianate style mansion (B80) at 2 Washington Street was built in 1857 with a 3 story villa tower instead of a belvedere. Together, the Strong, Huntoon, Sheldon, and Page mansions established the hillside as a well-to-do neighborhood of brick and cornice brackets.

H. Henry Baxter, like Clement, preferred a "country estate" outside the village. In 1858 he purchased what had been the county fairgrounds north of the village on Grove Street (north of Library Avenue) and commissioned the construction of a grandiose mansion (now demolished). In 1861 Baxter secured a charter for the Rutland Savings Bank with William Ripley and others, but was pointedly not elected an officer of the corporation. After this unpleasantness, Baxter moved to New York City in 1863 but retained his mansion in Rutland as a summer home. Before the move, however, he generously donated funds for the construction in 1863 of the new Trinity Episcopal Church on West Street. Designed by Bishop John Henry Hopkins in the Gothic Revival style, which he helped popularize in Vermont, this limestone church follows a design developed by Hopkins from his study of medieval English parish churches.

WHEN THE CIVIL WAR BEGAN in the spring of 1861, Rutlanders of all classes volunteered to preserve the Union, and a number became prominent in the war effort. William Y. Ripley's son, Lt. W. Y. W. Ripley, was said to be the first soldier in the county to enlist. The First Vermont Regiment of three-month volunteers mustered at Camp Fairbanks (named in honor of then governor Erastus Fairbanks) on the new county fairgrounds on South Main Street. On its



The imposing, stone Trinity Episcopal Church (85 West Street), built in 1863 with funds donated by H. H. Baxter, was designed by Bishop John Henry Hopkins of Burlington, a leading proponent of the use of the picturesque Gothic Revival style for churches in Vermont. Characteristic elements of the style include the towers and buttresses topped by pinnacles, pointed and Tudor arch doors and windows with rich tracery, and the rose window in the main tower.

way to the front, the regiment was led by Gen. H. H. Baxter in its parade down Broadway in New York City. W. Y. W. Ripley and his brother, Edward, led Vermonters into battle and both earned the rank of general by the end of the war. John Page, elected state treasurer in 1860, served the cause by arranging and ensuring prompt payment of the accumulated state war debt, while John Howe, Jr., managed relief statewide for the dependents of enlisted men.

As the war came to a close Rutland began to boom. New steam-powered industries, no longer limited in their choice of location by a need for waterpower, were attracted to Rutland because of its superior rail shipping facilities, which could bring coal and materials to a factory and ship products to a national market. The expanding marble industry in western Rutland town and the attendant railroad activity also contributed to increased employment and commerce for the village. Between 1850 and 1860 the population of Rutland Town jumped from 3,713 to 7,577, with growth in Rutland Village accounting for the major part of the increase. By 1870, when the town population rose to 9,834 residents, the village had entered an era of prodigious growth that within three decades would transform it into a modern industrial city.

THE NEW COMMERCIAL AREA along Merchants Row and Center Street developed rapidly; wooden stores built in the 1850s were destroyed by fire only to be quickly replaced by brick multi-story commercial blocks. Much of the brick was supplied by a yard east of South Main Street, owned by John McIntyre who lived nearby on Green (now Killington) Street, and



Developing around the new Rutland downtown in the mid 19th century were new residential neighborhoods. Typical of housing in the middle-class neighborhood to the north is 26 Cottage Street, the brick, 2½ story, sidehall plan home of railroad freight agent William Ferguson, built about 1860 in the latest style with an Italianate porch and cornice brackets. In the working-class area west of the railroad tracks is 41 Howe Street (c. 1860), only 1½ stories, a traditional Greek Revival style sidehall plan with entry and corner pilasters.

by a yard south of Park Street, owned by A. F. and M. C. Davis that in 1859 produced over 300,000 bricks. Most early brick commercial blocks were at least three stories and topped by corbelled brickwork or an Italianate style bracketed cornice. The brick Blaisdell (A60) and Richardson (A59) blocks on Center date from about 1865 and are relatively typical, although their bracketed eaves have been replaced with corbelled brick decoration. An unusual, marble-faced brick commercial block (A73; now sheathed in metal siding), built in 1861 to house Ripley's Rutland Savings Bank, has stylish segmental arch windows with hood moldings and was designed by architect J. J. R. Randall. The brick Dunn Block (A71) of 1864 on Merchants Row has similar windows with hood moldings and retains a portion of its original storefront. An outstanding corbelled brick cornice, with a Gothic Revival style pointed arch arcade, and an original storefront with cast-iron columns can be seen on what was originally Verder's Steam Bakery building (A29), completed in 1869 at the corner of Center and Wales streets.

Merchants, grocers, restaurateurs, and clerks worked in businesses on the first floors of these new commercial blocks, and various agents, attorneys, dentists, and others let offices on the upper floors. Most walked to work from their homes in the growing neighborhood on Church, Cottage, Chestnut, and Elm streets north of downtown. The majority of these homes were gable-front, 2½ story, sidehall plan blocks, often with a wing or ell and ornamented with elements of the late Greek Revival or Italianate styles. This type rapidly became the dominant house form in Rutland for the next thirty years as local carpenters and masons erected the housing needed by a growing working and middle class.

The homes built on Cottage Street typify the architectural and social character of the middle-



After the Civil War new industries opened along the rail lines to supply the local construction trades and marble industry. Among them were White's Marble Works (247 West Street), located in a large, wood-frame building utilitarian in appearance except for the surprising detail of Greek Revival style corner pilasters. Nearby is a portion of the large brick foundry (255 West Street) of the Lincoln Iron Works, founded in 1864 by Howe scale inventor Thomas Ross to make machinery for the quarrying industry.

class neighborhood immediately north of downtown. Two identical c.1860 brick sidehall plan homes can be seen at 24 and 26 Cottage; both have scroll sawn eave brackets and their original window sash, and number 26 retains its Italianate style porch. Attorney Charles Joyce lived at number 24, and number 26 was occupied by William Ferguson, a railroad freight agent. Across the street at 23 Cottage, attorney N. P. Simons lived in a c.1865 sidehall with ell plan home with corner pilasters, Greek Revival style entry, and Italianate style ell and entry porches. Neighbor Harvey Kingsley, a bookkeeper, resided in a similar plan brick home at 27 Cottage with marble window lintels and sills and a chaste Italianate style porch across its facade and ell. Further up the street, two grocers, B. Billings and B. W. Marshall, were neighbors beginning about 1865. Billings lived at 36 Cottage in a sidehall with ell plan home with late Greek Revival style detailing. Marshall lived in a smaller home at 34 Cottage, which is ornamented with label moldings over the windows and bargeboards on the gable ends and is one of the only examples of the domestic Gothic Revival style in Rutland.

While the Church and Cottage streets neighborhood and commerce on Merchants Row flourished, a number of new manufaetories began operations along the railroad tracks. In



In 1867 Irish and French-Canadian immigrants, who worked in the rail yards and marble and other industries in Rutland, erected on West Street a parochial school (5b) with Italianate style cornice brackets and belvedere. (Its Colonial Revival style porch was added in the early 20th century.) After an 1868 strike in the marble quarries that led to a separation between the two groups, the Irish began construction of their own church (5c), designed by Brooklyn architect Patrick Keely. Completed in 1871, the Gothic Revival style St. Peter's is noteworthy for its rough marble walls, corner tower, and pointed arch windows and doors, all trimmed by smooth marble blocks of a lighter color.

1865, near where the tracks crossed West Street, the Steam Stone Cutter Company began manufacturing stone channeling machines, invented by Rutlander George Wardwell for use in quarrying. Next door George White opened his marble works in a frame building (247 West Street, c.1865) with corner pilasters and a molded cornice—a now rare example of an early wooden industrial structure built with attention to stylish Greek Revival detail. In 1864 Thomas Ross, one of the inventors of the Howe scale then being manufactured in Brandon, founded the Lincoln Iron Works, where workmen cast and assembled machines used in quarrying and other industries. A portion of the brick foundry (255 West Street) built about 1865 with segmental arched windows can be seen just west of White's works.

NEAR THE TRACKS along Furnace Street were the Rutland Foundry Works, which had continued operations under a succession of owners, and the Rutland Gas Works, which beginning in 1859 supplied the means to light the shops and offices of Merchants Row and the



The Morse Block (A46), located on a prominent Merchants Row corner, was built in 1865-67 of brick with a first floor of large storefront windows and cast-iron pilasters (replaced about 1910 by richly polished green marble). It originally had one of the first Mansard roofs in Rutland.

fashionable homes on the courthouse hillside. James King's Sash and Blind Factory, located between the two works, manufactured many of the windows and wooden ornaments used by local builders for new homes. In fact, when King decided to build a home at number 43 on the newly laid out Summer Street, he no doubt used his own products in the construction of his c.1865 sidehall plan, Greek Revival style dwelling with its corner pilasters, triangular gable fan, windows with six panes in each sash, and an entry with pilasters, entablature, and sidelights.

Summer Street, laid out in 1864 between Pine and Grove streets north of the Rutland and Burlington Railroad yard, quickly became populated with master mechanics and artisans like James King. Marble works operator George White lived at 37 Sumner in a c.1865 sidehall plan home with cornice brackets (now with a porch and siding added c.1930). Nathaniel Dye, a maker of patterns for iron castings, resided next to King at 41 Summer in another Italianate style, sidehall plan home (remodeled c.1880 when Dye was superintendent of the Rutland Gas Works). Across the street, Alanson Orcutt, master painter for the Terrill Carriage Factory at West and Wales streets, had a similar plan home (40 Sumner Street) built about 1865 with very ornate Italianate style detailing; elaborate cornices trim the eaves and porches, scroll sawn brackets sprout from the capitals of chamfered porch columns, and its entry has a transom over a double leaf door that contains paired windows covered by cast-iron grills. Orcutt's neighbor, Albert Pratt, an engineer for the Rutland and Burlington Railroad, lived in a more typical Greek Revival style, sidehall with ell plan house at 46 Summer.

As before the Civil War, many of the laborers who worked in the rail yards and nearby manu-



By 1870 most available lots on Merchants Row and the first block of Center Street were filled with brick commercial blocks. Number 110 Merchants Row (A45, c.1867), whose sophisticated design may have been the work of local architect J. J. R. Randall, is notable for its marble entablatures at the roofline and between each floor, and the carved marble surrounds of the segmental and round arched windows. Just up Center Street is the 1869 home (A29) of the Verder Steam Bakery, which has its original storefront, a rare survivor, and an unusual corbelled cornice with Gothic Revival style pointed arches.

factories lived in the Howe-Forest-Meadow streets neighborhood west of the tracks. However, fewer 1½ story houses and more 2½ story sidehall plan homes, like those popular in the middle-class neighborhood north of downtown, were built after the war. The home of locomotive-builder J. D. Allen at 75 Forest Street with its Greek Revival style entry and Italianate style segmental arched gable window and cornice brackets shows the mixture of styles common to this type about 1865.

Many houses built in the Howe-Forest-Meadow streets neighborhood became the first permanent homes for some families of Irish immigrants, who previously lived in shanties near the railroad tracks. The families worshiped in their modest church at 13 Meadow Street with a number of French-Canadian immigrants,



The Rutland County Courthouse (B28), built in 1869-70 across Court Street from the U. S. Courthouse, was the last architectural commission of John Cain, known not only as the designer of many Gothic Revival style churches in the area but also as the publisher of the Rutland Globe newspaper. It is richly detailed with marble beltcourses, marble keystones in the projecting arched window lintels, a columned entry porch, and a crowning cupola that was moved about 1888 from the center of the roof to its present location.

many of whom like the Irish had arrived in Rutland during and after construction of the railroads. In 1867 parish contributions and labor built an Italianate style school (5b; now the Parish House) on Meadow Street. A strike at the marble quarries in west Rutland in 1868 led some quarry owners to import several hundred French-Canadian families to the area as strikebreakers; relations between the two Catholic groups deteriorated rapidly and the parish split. That very year the Irish began building a new church, St. Peter's (5c), near the parochial school, quarrying limestone on-site for its walls. The Gothic Revival style design for the church, which was completed in 1871, was by Patrick C. Keely of Brooklyn, New York, who designed many Catholic churches of the period including those of West Rutland and Wallingford.

THE FRENCH-CANADIAN IMMIGRANTS erected their own wood-frame church (later replaced) on the newly laid out Lincoln Street. A parish house at 18 Lincoln, built about 1875, became the home of their priest, Rev. Jerome Gelot. No longer comfortable using the Catholic cemetery on West Street, the French-Canadians began their own cemetery beyond the eastern edge of the village near Stratton Road. Many members of this community, which by 1880 totalled over 200 families, lived in the area north of West and west of Grove streets and, to the east, along Woodstock and Temple streets near



J. J. R. Randall, who helped supervise construction of the Rutland County Courthouse, designed the brick Baptist church (B27) next door, which was completed in 1871. A handsome example of the Romanesque style, the building has round arched windows with projecting brick lintels, a soaring side tower, rose window, and marble beltcourses and trim.

the cemetery. One leader of the community, Louis Valiquette, who had opened the first boot and shoe store on Merchants Row in 1857, lived at 33 Pine Street in a robustly detailed house with elaborate window surrounds, a modillion cornice with paired brackets, and Italianate style side and entry porches. More typical, perhaps, of the first homes of French-Canadians is the plain 1½ story, sidehall-with-ell plan house built about 1875 near the French cemetery at 146 Woodstock Avenue, likely occupied by a member of the Purriet family of laborers and teamsters.

While the middle and working class neighborhoods north of Merchants Row and west of the railroad tracks rapidly expanded after the war, development downtown and on the courthouse hillside continued apace. A commercial block (A45) built at 110 Merchants Row about 1867 exhibits the high stylistic accomplishment achieved by many of the post-Civil War downtown commercial structures. This 3 story block, the whole defined by denticulated cornices and capped by a modillion cornice and panelled parapet wall, has its two central bays organized into a pavilion by wall pilasters carried through the cornices and by the placement of round and segmental arch windows with marble drip molds. In overall effect, this commercial block transcends architectural style categories, and may be an example of the work of architect J. J. R. Randall, who had his office in the building in 1869.



After the Civil War the courthouse hill area continued to be a desirable residential address for professionals and marble magnates. Attorney Martin Everts, who also served as Rutland postmaster from 1861 to 1870 and municipal judge beginning in 1872, lived in a large, wood-frame Italianate style house (B5), trimmed with molded door and window surrounds and paired cornice brackets. (The handsome Colonial Revival style porch was probably added at the turn of the century.) Marble dealer Wallace Clement owned a brick French Second Empire style house (B77) on Washington Street ornamented by bay windows, carved marble window lintels and sills, and scrolled brackets under the Mansard roof.

Many other brick commercial blocks downtown were enlivened, either through addition or when they were built, with Mansard roofs, which transformed otherwise Italianate style buildings into yet more fashionable French Second Empire style structures. One of the first commercial blocks with a Mansard roof was built about 1865 and is now the northern portion of the Bardwell House (A40) that faces Merchants Row (a portion of the Mansard roof can be seen from the side alley). The Morse Block (A46), constructed 1865-67 with a rounded corner at the intersection of Center Street and Merchants Row, also was one of the first commercial blocks with a stylish "French roof" (now replaced by a fourth story). By 1870 Mansard roofs had been added to the Rutland Depot and the Bardwell Hotel, and in 1871 the Rutland Town Hall and the Baxter National Bank (both later destroyed by fire) were both built in the Second Empire style with Mansard roofs.



A new neighborhood for the well-to-do and middle class developed along Grove Street, north of downtown and near the private park of H. H. Baxter. Among the grand residences built in the area were two large French Second Empire style houses: a brick one (A103, c.1868) owned by George Royce, Steam Stone Cutter Company treasurer, and the wood-frame home (73 Pine Street, 1869) with polychrome slate roof of hardware merchant Levi Kingsley. Kingsley, who was married to Cornelia Roberts, sister-in-law of Baxter, started out in the 1850s loading freight in the rail yards.

ON THE HILLSIDE above downtown across the street from the United States Courthouse and Post Office, master builder John Cain designed and erected his last great commission — the imposing Rutland County Courthouse, completed in 1870. Cain, who emigrated from the Isle of Man and settled in Rutland in 1832, had designed a number of Gothic Revival churches throughout the county but was perhaps best known for raising Cain as an active Democrat in local politics and as publisher of the *Rutland Globe* newspaper from 1857 to 1872. His classically inspired county courthouse originally was crowned in the center of its hip roof by a clock tower cupola, which about 1888 was moved forward over the pedimented entry pavilion that faces Court Street. Just west of the courthouses, the Baptists erected between 1871 and 1873 a new Romanesque style church (B27) at 81 Center Street at a cost of \$42,000. J. J. R. Randall, who with Cain had overseen construction of the United States Courthouse, designed the brick church with its buttress pilasters, rose window, and asymmetrical corner towers.

The location of both the federal and county courthouses and proximity to downtown made



Redfield Proctor, who was a major force in the shaping not only of Rutland but also the state of Vermont in the last quarter of the 19th century, had this dignified Italianate style house (1 Field Avenue) built in 1867 at what is now the northern edge of the city. Proctor only lived here until 1871 when he moved to Sutherland Falls (split off in 1886 from Rutland to form the town of Proctor) to take control of his marble interests, but he retained ownership of the house until his death.

“the Hill” a convenient location for prominent professionals and businessmen. Postmaster and attorney Martin Everts had a short walk from his c.1865 Italianate style mansion (B5) on West Street to the federal courthouse where he practiced both vocations. Walter Dunton of the distinguished law firm of Dunton & Veazey lived in an Italianate style home (B60) with a distinctive bellcast wall dormer built about 1870 at 15 Washington Street. Next door at 17 Washington Mark Richardson, a coppersmith and veterinary surgeon, had a relatively plain French Second Empire style house (B78) constructed somewhat later. The foremost insurance agent and adjuster in Rutland, M. J. Francisco, had his brick Italianate style home (B71) built at 39 Washington Street. More modest, yet stylish, sidehall plan houses were built on Prospect Street off Washington, like the hip-roofed Italianate style home (41 Prospect Street, c.1870) of *Rutland Globe* editor Henry Clark and the Second Empire style home (43 Prospect Street, c.1870) of express agent C. A. Moore.

“The Hill” continued to attract those involved in the marble trade. Marble dealer John Reynolds purchased the former Bank of Rutland (A46) in 1866 and added a Mansard roof with elaborate dormers. Wallace Clement, son of Charles Clement and a marble dealer, had a brick French Second Empire style home (B77) built about 1865 at 23 Washington Street with a bellecast wall dormer, tower, ornate carved marble window hoods and sills, and a double-leaf entry door with etched glass windows depicting a buck pursued by a hound. E. P. Gilson, after the death of his wife, sold his estate near Center Rutland to one of Charles Clement’s sons, Percival Clement, and retired about 1875 to a more modest Second Empire style house (B24) at 9 Court Street. About the same time, his partner, John Woodfin, had a late Italianate style house with elaborate scroll-sawn



In 1869 John Page retired from his second term as governor of Vermont to a stately French Second Empire style house (B50) with lavish wooden trim just built on South Main Street. Page continued his career as the president of the Rutland and Burlington Railroad, and in 1878 brought to Rutland the Howe Scale company of Brandon. In the early 1880s he deeded a corner of his property to his sons, Charles and Edward, both clerks at Howe Scale, who built two small, brick Second Empire style houses on East Washington Street (B53 and 3 East Washington). Both are rather unusual, having only a single story under the Mansard roof rather than the more common 2 stories.

trim constructed not far away at 45 Pleasant Street.

North of the elite courthouse hillside and the commercial blocks of downtown, Grove Street evolved as a status address between 1865 and 1880, in part due to its proximity to H. H. Baxter’s estate. Between Merchants Row and Baxter’s estate, George Royce, treasurer of the Steam Stone Cutter Company on West Street, had a brick Second Empire style mansion (A103, c.1868) built with ornate window hoods and entry porches. Across the street, coal dealer Samuel Curtis had an ostentatiously ornate Second Empire style mansion (now moved to 125 Grove Street and minus its window trim and porches) built about 1872 with a variety of projecting bays and window dormers. Among those who built more modest but substantial homes nearby, Thomas Ross, founder of the Lincoln Iron Works, lived in a c.1870 brick side-hall with ell plan home at 68 Grove Street.

FURTHER OUT GROVE, surrounding H. H. Baxter’s private park (roughly the block today bounded by Grove, Park, Pine, and Library streets), another area of upper and middle-class



In 1877 David Shortsleeve opened a machine shop near the railroad tracks just south of River Street. It was converted by the Mintzer brothers into the Rutland Tallow Company in 1911. Today the old brick foundry (65 Strong's Avenue) still stands.

homes evolved. Civil War veteran and merchant Levi Kingsley, who married Baxter's sister-in-law Cornelia Roberts, had what was perhaps the first house (73 Pine Street) in this neighborhood built in 1869. It faced the west side of the park directly across from the Baxter estate. One of the most stately surviving French Second Empire style homes (despite the loss of its tower), Kingsley's house, with its porches, balconies, bay windows, and polychromatic paint scheme, set a tasteful standard for the neighborhood. On the north border of the park, jeweler Alanda Clark was responsible for construction of a less ornate Second Empire style house at 85 Park Avenue, while on a hill north of the Baxter mansion another jeweler, Ben Chase, had an Italianate style home (55 Crescent) with a belvedere built about 1870. Smaller homes in the immediate vicinity of the park, such as the c.1870 sidehall plan Italianate style home at 93 Park with its bay window, double-leaf door, entry porch, and profuse decorative trim, maintained the upscale tone of the neighborhood. Further west along Park Avenue and on the northern border of the Baxter estate, yet more modest Italianate style sidehall plan homes, such as 102 Park, 68 Crescent, and 75 Crescent Street, proliferated.

Beyond the neighborhood evolving near the Baxter estate lay rolling farmland, save for the estate of Civil War veteran and attorney Redfield Proctor. A member of the Proctor family of Proctorsville in Cavendish, Vermont, he had an Italianate style mansion with belvedere built in 1867 at what is now 1 Field Avenue. Proctor did not stay long in his new home; in the early 1870s he became involved with a marble company located at Sutherland Falls village in northwest Rutland town and moved to that village to take personal control. Through acquisitions and a merger, he created the Vermont Marble Company in 1880, then the largest capitalized corporation operating in Vermont. Although Proctor never moved back to the home on Field Avenue that he owned until his death, he was to exert a



The Howe Scale Company moved in 1877 from Brandon to Rutland and a prime location at the junction of the Rutland and Bennington and Rutland railroads. Soon some eighteen interrelated industrial structures, designed by local architect J. J. R. Randall, were built to house the business, which had 231 workers in 1880, about 800 in 1909, and was the largest industrial employer in Rutland City until after World War II. The brick office (6a) is French Second Empire in style, while most of the other buildings are 1½ stories with board and batten siding and a brick lining for greater fire resistance. Today this complex ranks as one of the most outstanding historic industrial sites in the state.

powerful influence on the development of the city of Rutland as owner of the largest corporation in an industry on which the area depended for prosperity and, later, as the acknowledged kingpin of the Vermont Republican Party.

While Proctor chose farmland for his mansion, John Page, the state treasurer who guided Vermont through the pitfalls and perils of wartime finance, chose the center of the old village (which had suffered a devastating fire in 1868) for his new Second Empire style mansion (B50) at 24 South Main Street. Elected governor in 1866 and 1867, Page retired from public service in 1869 to his new mansion with its 2-story bay window, tower, porches, and robust trim. As president of the ailing Rutland Railroad Company from 1867 to 1883, Page masterfully negotiated the lease of the Rutland Railroad to the Vermont Central in 1873, resulting in profit for Rutland shareholders and bankruptcy for the Central, a former rival.

THE SUCCESS AND WEALTH of post-Civil War Rutland was not only reflected in its stylish homes but in its cultural life as well. The old Rutland Academy, built in 1852 at Center and Main streets, became the Rutland High School in 1867 and the method of instruction still used today, grouping students by age into grades, was



The presence of Howe Scale stimulated the construction of housing to its west and east. The west gate of the works led to a working-class neighborhood where Mrs. Maloney's 1½ story boardinghouse (69 Plain Street) with its Queen Anne style porch was built about 1885. To the east were the homes of many of the skilled employees, including 59 Prospect Street, a 2 story Italianate style house (c.1880) that was owned by assistant superintendent William Lewis.

instituted. The annual Rutland Fair, held on the fairgrounds on South Main Street, brought agricultural and scientific exhibits to the community, as well as races and carnival fun. The grounds also provided a site for traveling circuses and baseball games. For the prominent families of Rutland, the apex of public culture was attained with construction of the Ripley Music Hall on Merchants Row in 1868 (it burned in 1875). Not to be outdone, H. H. Baxter included a music hall in his bank of 1871 (destroyed by fire in 1928). Julia C. Ripley Dorr, a daughter of William Y. Ripley (patron of the music hall) and then becoming one of the foremost literary figures in prose and poetry in Vermont, wrote an ode for the opening of the Ripley hall and organized many a benefit engagement attended by the village elite.

The everyday social life of the working class, in particular its affection for dram shops, was of solicitous concern to the elite, especially since sale of intoxicating liquor had been made illegal statewide in 1854, shortly after the influx of Catholic immigrants to the state. The nationwide economic recession that began in 1873, which led to a decline in the price of and orders for marble and then layoffs and wage reductions

The Holmes boilerworks, established in 1872 by John and Joseph Holmes, moved into a new 2 story wood-frame building at 242 West Street about 1885. Among the skilled boilermakers working in Rutland was John Huffmeirer, who lived in a large, c. 1882 house (147 Granger Street) with Italianate style porches, peaked lintelboards over the windows and doors, and scrolled cornice brackets. In the 1880s Huffmeirer was a prominent local Knights of Labor organizer.

in the trade and related shipping and manufacturing, contributed to the problem and to the resolve of many to help the workingman by stopping liquor sales. After a raid in January 1874 on liquor sellers turned violent, the outraged women of the associated Protestant churches held a meeting of the Women's Temperance Union at which Mrs. Dorr and Mrs. John Reynolds, among others, were speakers. By the end of the year, this organization became a local chapter of the Women's Christian Temperance Union and joined the statewide crusade to enforce the prohibition on the sale of alcoholic beverages. In 1875 the Irish organized their first local chapter of the fraternal Hibernian Society, which provided weekly occasions for members to socialize somewhere other than in saloons. More importantly, though, the society provided support for the families of workers laid off from their jobs.

The economic recession and disinflation that began in 1873 lasted almost to the end of the decade. With many out of work and the wages of the rest reduced, the price of consumer goods plummeted and commerce contracted.



In 1881, six years after William Y. Ripley's 1868 opera house on Merchants Row burned down, his son, Gen. Edward Ripley, had a replacement (A72), seating 850 people, built on the same spot. Here area residents attended musical entertainments, many of which were sponsored by local women's intellectual societies or the Rutland Music Festival Association, organized in 1883.

While other businessmen had to rely on a mixture of hope and promotion, John Page, as treasurer of the Brandon Manufacturing Company and a director of the Rutland, Vermont Central, and Rutland and Bennington railroads, made a deal that, with economic recovery, was to guarantee Rutland a great measure of economic independence from the growing power of the marble interests. Prior to 1877 the Brandon Manufacturing Company, manufacturers of the Howe platform and balance scales, had their works, which in part dated from the 1790s, in the center of Brandon village. After a tragic boiler explosion and fire at the works, Page, together with George Merrill, superintendent of the Rutland Railroad, purchased a controlling interest in the company and moved it to a site in Rutland directly south of Merchants Row at the intersection of the Rutland and the Bennington and Rutland railroads. The reorganized Howe Scale Company began operations in June 1878 in a newly constructed industrial complex (6) of some eighteen functionally interrelated structures arranged to take advantage of the triangular site. To make the works fire-resistant, the foundry and casting shops were built of brick, and assembly and storage buildings were lined with brick and covered with board and batten siding. J. J. R. Randall is credited with the design of the complex, including the French Second Empire style office (6a) on Scale Avenue, which compared favorably with similarly styled mansions and commercial structures throughout Rutland.

THE HOWE SCALE WORKS, employing over 230 people in 1880, had a significant impact on the life of the city. When the works were con-



The design of the Clement Bank (A75), built in 1884 on an irregular but prominent downtown corner lot, with smooth, shallowly recessed arched wall panels and restrained ornament at the cornice and around the clock, was a striking contrast to the highly ornate French Second Empire style of numerous Rutland commercial blocks built in the previous twenty years. The Ellis Block, built one year later at 56 Strong Avenue near the new Howe Scale neighborhood, is also simply detailed and is notable today for its original storefront, segmentally arched windows, and handsome cornice brickwork.

structed, many shanties on the site were demolished, and a number of the Irish squatters presumably found a place to live in the residential area that developed along Spruce, Plain, and Gibson streets west of the new scale works. Mrs. Maloney, at 69 Plain Street, and Mr. H. Clark, at 72 Plain Street, took boarders into their homes located near the west gate of the works. Immediately east of the works, the area bounded by Strong Avenue, Madison Street, and South Main Street became the home of many of the more skilled Howe employees. Assistant Superintendent William Lewis lived at 59 Prospect in a c.1880 sidehall plan Italianate style house. The houses at 5 and 19 Royce Street (both c.1880) became the homes of the scale workers E. F. Reynolds and E. S. Whittaker. And in 1881 on the southern border of John Page's South Main Street estate, his sons, Edward and William Page, both employed as clerks at Howe Scale, moved into brick 1 story French Second Empire



About 1876 contractor-turned-architect Milo Lyman began building his home at 60 Chestnut Street, an early Queen Anne style showpiece whose design was a significant break with the Italianate and French Second Empire style of other houses of the time. Rich textures and shapes abound—from the rusticated marble block foundation, decoratively cut shingles, machine turned pendants hanging from the roof edge, elaborate wooden screens in the gable ends, and the turned porch posts and spindles to the hexagonal roof slates. The Queen Anne style soon swept the city, architect Lyman likely being one of its chief practitioners.

style houses at 1 (B53) and 3 East Washington Street.

At the same time that Howe Seale became established, other old and new machine shops along the railroad line also prospered. North of the scale works, David Shortsleeve (his name an Americanized version of the French name Courtemanche) had opened a machine shop in 1877; its brick foundry (65 Strong's Ave) remains. North of the River Street bridge and opposite the rail yards, the Charles P. Harris Company operated the old Rutland Foundry as well as the former King's lumber, door, sash, and blind factory. Immediately to the north was another machine shop, the Mansfield & Stimson Foundry, which replaced another earlier foundry and manufactured stone-working machinery and brass fittings.

The increasing local demand for steam mechanical and heating systems led John and Joseph Holmes to move their boiler works, begun in 1872, first to a location at the far end of West Street in 1881, and then, by 1885, to a new structure at 242 West Street across from the Lincoln Iron Works. The Holmes family lived not



Rutland City has two excellent examples of the picturesque Stick Style: attorney P. Redfield Kendall's c. 1876 house at 71 North Main Street and sash factory owner Charles Harris's c. 1883 house at 43 Pleasant Street. Characteristic of the style are the multitude of projecting gables whose ends, edged by bargeboards, are filled by unusual windows, shingles, or flat "sticks" laid in patterns. Both hip-roofed porches are supported by turned posts and large "stickwork" brackets.

far from the works at 57 Grove Street beginning about 1882, while boilermaker John Huffmeirer, who likely worked for the Holmeses, purchased one of the newly subdivided lots south of River Street and had a large Italianate style house built at 147 Granger Street.

Across West Street from the Holmes's shop, D. M. White's marble works began to sell lumber, stocking the product of sawmills owned by White in the neighboring town of Chittenden. A brick powerhouse (rear of 245 West Street) for the works and yard was constructed about 1880. Further west on the rail line, past the Lincoln Iron Works and across East Creek, another lumberyard was opened by Frederick Chaffee, who had previously managed White's yard. A number of sheds (321 West Street, c. 1885) in the current lumber business at this address likely date from this period. North of the lumberyard, the Columbian Marble Works milled marble and lent its name to Columbian Avenue, which was laid out to connect State Street to West Street. Multi-family structures, like 204–08 Columbian, and modest houses, like that of marble worker Michael Dugan at 180



Local carpenter and contractor Charles Paige built his Queen Anne style home, with its distinctive scalloped bargeboard, at 141 North Main Street in 1887. Paige became a prominent architect, well-versed in the Queen Anne, Colonial Revival, and Neo-Classical Revival styles, and designed such large buildings as the Town Hall and the Mead Building. Paige also served as Rutland City mayor in 1906-07.

State Street (1885), supplied a place to live for those employed at the far end of West Street.

WITH THE EXPLOSIVE GROWTH in local construction that followed recovery from the depression of the 1870s and the establishment of a major new employer (Howe Scale) in Rutland, the brickyards, as well as the lumberyards and sash factory, prospered. John McIntyre, owner of the brickyard east of South Main, moved from a home on Green (now Killington) Street near his yard to an elegant, brick Italianate style house built about 1875 at 179 Granger Street. Just to the south, his competitor, Albert Davis, who owned the brickyard west of the fairgrounds near the Rutland and Bennington rail line, had a large brick mansion built in 1882 at 60 Park Street not far from his business.

The demand for bricks and lumber was in part fueled by construction of new institutional buildings and commercial blocks. In 1878 the brick State House of Corrections was constructed on a vast tract of land north of the Columbian Marble works just west of East Creek. The French Second Empire style St. Joseph's Convent (5g, 1876-82) and the similarly styled St. Peter's School (5a, 1884) were both constructed of brick on Meadow Street near St. Peter's Church. Downtown, the Ripley Opera House of 1869, which burned in 1875, was replaced by a new opera house (A72) in 1881 on the same site on Merchants Row. Simple, multi-story brick commercial structures, like the Richardson (A50, c.1880) and Cook (A53, c.1885) blocks, were built. Rutland even had a Chinese laundry in a 1 story wood-frame building (A26) on Center Street. In 1884 the Clement family incorporated the Clement National Bank and built the unusual irregularly shaped Clement Bank Block (A75) at the corner of Evelyn Street and Merchants Row. This 4 story, red brick building with large arched



Among the manufactories that opened in Rutland in the early 1890s were the Gustave H. Grimm sugar-making equipment company and the Chase Toy Factory, both conveniently located near the railroad lines. Grimm's works occupied a 3 story wood-frame building at 8 Pine Street (c.1900). All that remains of the 1892 plant of the toy factory, which moved to southeast Rutland from Mount Holly, is the brick powerhouse (7f) with its sturdy chimney stack.

window openings, clock parapet, and overall chaste styling made the first significant break with the ostentatious Second Empire style that had dominated construction downtown for the past twenty years. The Ellis Block, built in 1885 at 56 Strong's Avenue, followed the design lead of the Clement Block and indicates the growth of the downtown commercial area to the south in the direction of the new residential area developing near the Howe Scale works.

By 1885 Rutland had become a city. After weathering the prolonged economic recession of the 1870s, residents were confident about the future. In 1880 Village trustees requested a city charter from the state legislature. However, the opposition of Redfield Proctor and the West Rutland marble interests, who feared increased taxation on their properties in the city and loss of tax revenues to support the infrastructure of western Rutland industry, led to denial of a charter. Nonetheless, new industry and commerce flourished in the village. Demand for professionals and skilled and unskilled labor increased, and the population of the municipality swelled to over 7,000, resulting in a renewed housing boom.

RESIDENTIAL DEVELOPMENT in the 1880s largely followed patterns established immediately after the coming of the railroad.



One of the enduring legacies of the late 19th century Knights of Labor movement in Rutland and the coinciding commitment of voters to educational improvement are these five substantial brick school buildings: the Kingsley School (30 Pine Street, 1888), Longfellow School (4 Church Street, 1890), Watkins School (24 Watkins Avenue, 1892), Abraham Lincoln School

The streets of the courthouse hillside were still status addresses. The middle-class neighborhood between Grove and Main streets expanded northward. The southwest remained the home of those employed by the railroads and industry. The one exception to earlier trends was growth of the upwardly mobile working-class neighborhood east from the Howe Scale works to east of South Main.

Architecturally, this development expressed the upbeat mood of the growing city through exuberant new building styles, which would dominate domestic construction for the next quarter of a century. When, sometime between 1874 and 1878, architect Milo Lyman built his home at 60 Chestnut Street, it must have struck his neighbors as odd. A number of Rutland residents no doubt had traveled to the Philadelphia Centennial Exposition in 1876 and seen the various state and national pavilions built in the new Stick and Queen Anne architectural styles. But this house was in Rutland, in a neighborhood of middle-class, sidehall plan homes, often built with the careful symmetry and repetitious ornament of the Italianate style. In contrast, Lyman's Queen Anne style house had an irregular shape and roofline and was covered with a diverse profusion of machine-turned wooden ornament,

(110 Lincoln Avenue, 1895), and Park Street School (33 Park, 1897). Although each has different ornament, all have large windows, raised basements, marble trim, steeply pitched slate-clad roofs with distinctive dormers, and prominent arched or columned entryways.

including bargeboards, gable screens, drop pendants, finials, and porches with turned posts, balustrades, and valances. As demand for houses designed in the new styles grew in the 1880s, Lyman's confection likely won him a number of architectural commissions throughout the city.

Industrialists, merchants, and others who desired a residence in the vicinity of the prestigious "Hill" neighborhood were among the first to commission the construction of houses in the new Stick and Queen Anne styles popularized by the Centennial. In 1881 Louis Valiquette, Jr., partner in and eventual inheritor of his father's boot and shoe business, had a 2½ story house built at 10 Prospect Street. Its three gables were trimmed by elaborate bargeboards. Charles Harris, who owned the large door, sash, and blind factory west of the depot, assumably used many of his own products in the construction of his home at 43 Pleasant Street, built about 1883. Harris decorated this outstanding Stick Style house with cut rafter tails, pierced bargeboards, turned porch posts with large valance brackets, and projecting gables, one with a recessed balcony porch. Down the block George Montgomery, a cashier and treasurer for several local banks, had a large Queen Anne style mansion with matching carriage barn built at 61 Pleasant in 1887. North of the courthouses, the propri-



Electricity came of age in Rutland by the 1890s and was generated by such local companies as the Marble City Electric Company, whose brick steam generating station was built about 1895 at 130 Post Street. It eventually became a part of the Rutland Railway Light and Power Company system, which supplied the trolley lines, electrified in 1894, as well as residential customers.

ctors of the Mansfield & Stimson Foundry, George Mansfield and Charles Stimson, shared a Stick Style house with Eastlake ornament built about 1882 at 38 Nichols. In 1885, one door north at 48 Nichols, Charles S. Sheldon retired from active supervision of his marble interests in Wcst Rutland to what is likely the first Queen Anne style house built with a polygonal tower, a feature that was popular on Queen Anne style houses for the next two decades.

In the same decade, the middle-class neighborhood between Grove and North Main streets inched northward along upper Elm and Church streets with many of its new residents choosing to build in the new styles. The northern boundary of the neighborhood became Garden Street, which was renamed Kendall Avenue about 1885 after attorney P. Redfield Kendall and his family, who lived in a Stick Style mansion built about 1876 at 71 North Main (then the intersection of Garden and Main). On Elm Street in 1885 E. G. Mason, Western Union Telegraph office manager and agent of the Equitable Life Assurance Company, chose the Queen Anne style for his house at number 60 with its shinglework and square tower. Across the street in 1886 two Queen Anne style houses were built at 57 and 59 Elm, the latter likely by Alonzo Edson, owner of a lumber and building supply business and a contractor becoming well versed in the new styles. Number 57 Elm is a 2½ story gable-front house with a gabled ell matching it in height, a form called the Tri-Gable Ell, which soon became popular throughout Vermont for moderately priced Queen Anne style houses.

In the southwest portion of the city, modest, sidehall plan Queen Anne style houses were constructed. Railroad engineer Daniel Cline had one such home constructed in 1883 at 126 Granger Avenue. About 1885 carpenter Frank Conniff built his own sidehall plan house with a gable screen and Queen Anne style porch at 90 Brown Street.



The expanding trolley system brought increasing numbers of shoppers and clients to downtown Rutland, where businesses prospered in the latter 1880s and 1890s. This commercial block (A54) on the southwestern corner of Center and Wales streets, its storefront now altered, is distinguished for its corner turret, the only such decorative feature found downtown.

THE NEW NEIGHBORHOOD east of Howe Scale, where many of the more skilled employees at the works lived, developed even further east beyond South Main Street during the 1880s and became an Irish stronghold. About 1882 Dr. John Hanrahan, a village trustee, director at Howe Scale, and a leader in the Irish community, built one of the first new homes there. It was a French Second Empire style mansion with Eastlake trim, located at 78 South Main on the corner of Engrem Avenue. In 1886 St. Mary's Parochial School (since demolished) was opened on Green (now Killington) Street just east of Main to accommodate the growing Catholic population of the neighborhood. Some residents occupied older houses converted to boarding homes or lived in multi-family buildings such as the c.1885 dwelling at 17 Jackson Avenue. Many new homes were enlarged sidehall plan structures with Queen Anne style ornament, such as the houses with gable screens and turned post porches built for iron molder Napoleon Lassor at 39 Jackson in 1886 and for railroad brakeman Andrew Simonds in 1888 at 25 Jackson. An offset wing or an ell could also be added to the basic sidehall plan to allow for more room; brick mason John Harrison had such a house with gable screens and a Queen Anne style porch constructed at 39 Engrem in 1889.

Despite, and perhaps due to the expansion of business and the building boom in Rutland, a crisis in government threatened the village turned city. Increases in revenues collected by the village to pay for services, including police, street maintenance, and lighting, had not kept pace with the demands of a growing population and the laying out of new residential streets. This, combined with some mismanagement of funds, led the Village trustees, faced with insol-



The Immaculate Heart of Mary Church, with its bold arched detailing and use of colored marble, both textured and smooth, for decorative accents, is an excellent example of the High Victorian Gothic style. Built in 1893-94 at 16 Lincoln Avenue, the church has an immense rose window in the front, numerous pointed arch openings and stained glass windows, and buttresses along the side walls and supporting the bell tower.

veney, to vote in February 1886 to dismiss the village police and turn off the gas street lights. The immediate crisis was averted through fundraising, but the state of Village government became a hot political issue.

At the same time, the Knights of Labor, a national labor union, began organizing throughout the industrial villages of the town of Rutland. Men such as carriage painter Alanson Oreutt (of 40 Summer Street), boilermaker John Huffmeirer (of 147 Granger Street), boarding hotel owner V. C. Meyerhoffer, bookbinder John Fay, marble polisher Thomas Brown, and a host of others in the city joined with working men in Center Rutland and West Rutland to form a large and politically powerful group. In anticipation of the September 1886 election of a state representative and fifteen justices of the peace, the workingmen held a United Labor convention and nominated James Hogan, a clothing store owner and son of an Irish quarryman, for Rutland Town state representative and marble workers, carpenters, laborers, and others for justices. The night before the balloting, over one thousand Knights of Labor rallied in the city; the next day Hogan and all fifteen United Labor justices of the peace were elected by a large majority.

THE RESULTS OF THE BALLOT COUNT shocked the formerly complacent industrial and commercial leaders of the village of Rutland and, more importantly, the leader of the marble industry and Republican kingpin, former governor Redfield Proctor. Proctor had previ-



Sumptuous rusticated marble, quarried locally, was used for the Romanesque style H. H. Baxter Memorial Library (96 Grove Street), designed by the Troy, New York, firm of Brunner and Tryon and constructed in 1889 by the Middlebury firm of Smith and Allen. In 1927 it was converted into the Rutland Jewish Center by the Adath Israel Synagogue.

ously opposed a Rutland City charter because it might lead to increased taxes on his properties in both the town and city without giving him the control to ensure that the money would be used to directly benefit his enterprises. His own plan, developed after the 1880 charter attempt, for partitioning Rutland Town into three towns—Rutland, Proctor, and West Rutland—faced opposition from the city and the agricultural portion of the town because they would lose the ability to tax the marble industry lands, some of the most highly valued real estate. However, fear of the success of the United Labor candidates led to support in the state legislature for the partitioning and the acquiescence of the majority of the industrial and commercial leaders of Rutland. Despite declarations that the partitioning was not motivated by recent events, the intent of the legislation was made clear by its provisions that nullified the results of the September election, removing Representative Hogan and the justices, replacing them with state appointments, and requiring that bonds of \$1,000 to \$5,000 be posted for those holding office (an obvious impediment to those of modest means).

Although former Governor Proctor succeeded in creating his own town, Proctor, the attempt of the legislature to hinder the assumption of power by United Labor failed; at the February 1887 town meeting, Labor candidates swept all local offices, electing among others John Hanrahan county commissioner, James Fay Village president, and John Huffmeirer as town selectman. In a generous mood, the labor-dominated town meeting also raised the tax rate to pay for Village government, to continue work on a memorial hall dedicated to Civil War veterans, and to provide public funding to make the Rutland Library a free lending library. Further, voters then passed a measure abolishing the district school system in Rutland Town and, in April, elected United Labor candidates to fill positions



The Evergreen Cemetery Association, organized in 1856, erected a new gatehouse and office (1) about 1900 at the entrance to its beautifully landscaped West Street cemetery at the western edge of the city. Located just behind the original stone gateposts, these two handsome buildings have walls of rusticated marble, gable ends filled with decoratively cut shingles, and sweeping roofs covered with slate.

on the school board and the job of school superintendent.

The new school superintendent, George Merrill, and the board then proceeded to create perhaps the most enduring legacy of the labor "revolution" in Rutland; they reconstituted the graded school system with a teacher for each of thirteen grades and began an aggressive program of constructing new brick school buildings to provide classrooms for each grade. The Queen Anne style Kingsley School at 30 Pine Street, completed in 1888 at a cost of \$12,285, was the first of the new schools. With two large classrooms on each floor, the building was meant to accommodate the first four grades. In keeping with the most enlightened school theories of the time, the building design included high ceilings and abundant windows, to provide good ventilation and light, and a raised basement story, lit by numerous large windows, with modern heating and plumbing systems and bathrooms. The Queen Anne style Longfellow School, constructed in 1890 at 4 Church Street by contractor Bela Dexter for the sum of \$25,000, provided separate classrooms for seven grades arranged around a large central hall and included all the progressive design features of the Kingsley School. The Watkins School, constructed in 1892 at 24 Watkins Avenue in the Colonial Revival style, is a half-plan version of the Longfellow School with its main entrance to one side of its facade. The designs of the more plainly styled Lincoln School (originally half its present size) of 1895 at 110 Lincoln Avenue and the Park Street School of 1897 at 33 Park Street followed the plans that were used in the Longfellow and Watkins schools. Within ten years of the labor "revolution" of 1886-87, Rutland had five modern schools, a lasting testament to the commitment to self-improvement of the labor movement in Rutland.



When Rutland was granted its city charter in 1892 by the state legislature, John Abner Mead, great-great-grandson of the first settler in Rutland Town and president of Howe Scale, was elected the first mayor. Mead, who went on to become lieutenant governor and then governor of Vermont, had lived since 1871 in an Italianate style house (B88, c. 1867) in the Courthouse Hill area. He added to it a Queen Anne style tower on the far side about 1890 and Colonial Revival style porches with elegant Corinthian columns about 1910.

DESPITE DIRE PREDICTIONS of mob rule and anarchy by those who had supported town partition as an antidote, the labor administrations conducted the month to month village and town business much as usual. Nonetheless, the Rutland business community dreaded the possibility of "class control" of government, potential demands by organized labor, and blamed the move of a Rutland shirt factory out-of-state on an unhealthy business climate created by having workingmen in public office. In 1888, in its bid to regain power, the Rutland old guard abandoned the usual caucus of prominent Republicans as its method to select candidates for public office. Instead, a bipartisan Citizens' Party slate of officers, composed of Republicans, Democrats, and acceptable, former United Labor supporters, was proposed and ratified at a mass public meeting before its overwhelming endorsement in town meeting. Merchant Levi Kingsley, who had begun his working life loading freight in the railroad yards, was the only independent Labor candidate elected to town office in 1888.

Although labor had become a force in local politics, Rutland continued in robust economic health. Its superior transportation, shipping, and banking facilities, and abundant, skilled work force made it attractive to manufacturers and businesses considering a move or expansion. Howe Scale underwent a major reorganization shortly after the Citizens' Party recaptured Town Hall in 1888. Dr. John Abner Mead, a great-great-grandson of John Mead, the first settler in Rutland Town, acquired a controlling interest and became president of the company. About 1890 the Vermont School Seat Company began operations in a building (127 Strong's Avenue) just east of Howe Scale. Moseley & Stoddard, a



The Green family, which consisted of boiler stoker Job, his wife, daughters, and three sons who were also boiler stokers, moved into this large new house at 98 Plain Street in 1893. Its primary ornamentation is found in the Queen Anne style porches with their turned posts.

manufacturer of cheese and butter-making machines and supplies, moved from Poultney in 1890 to build an industrial complex, which later included the brick structure at 12 Forest Street, on the southeast corner of West and Forest streets. To the west, Tim and Company, a shirt factory, set up shop in a building (since demolished) next to the railway at the base of Cleveland Street. The Chase Toy Factory moved from Mount Holly in 1891 to a site on Curtis Avenue, building a brick powerhouse (7f) and factory building (7g), among other structures. In 1892 Fred R. Patch of Proctor, with the financial backing of George Chaffee, began the F. R. Patch Company (later Patch-Wegner), a manufacturer of marble-working machinery, in the old Mansfield and Stimson foundry off Union Street. Nearby, the G. H. Grimm Manufacturing Company, fabricators of sugar-making equipment and supplies, opened its plant at 8 Pine Street in 1892. About the same time, Albert Davis, the brick manufacturer, opened a gristmill and feed business next to the railroad tracks at 118 Post Street. The Marble City Electric Company, an increasingly effective competitor with the Rutland Gas Company in lighting the city, built a brick powerhouse at 130 Post Street. By 1895 the great arc of the railroads through Rutland was lined as never before with utilities and manufacturers of wood and marble products, machinery, and clothing.

Downtown benefited, as the center of commerce and services, from the growth in industrial enterprise as well as from a new mode of transportation. Local merchants organized the Rutland Street Railway Company in 1882 and put their first horse-drawn railway car in service between the Rutland Fairgrounds and Center Rutland (via, naturally, Merchants Row) in December 1885. In 1887 a belt line serving Grove, Crescent, North Main, and Center streets from Merchants Row went into service. In 1894 the railway was electrified and, soon after, a new belt line was added following Plain,



The area west of Grove and north of State streets was a stronghold of the French-Canadian community in the late 19th century. Queen Anne style housing in the area ranged from the large 1889 home at 53 Baxter Street of John Frenier, with gable screens, scalloped shingles, porches, and a matching carriage barn, to the more simply shaped, 1891 sidehall plan house with a small porch and lacy gable screen at 78 Baxter that was owned by James Fay. Frenier, an inventor, brought the first automobile to Rutland in 1899, while Fay, a bookbinder, was a United Labor candidate who was elected village president in 1887.

Granger, South, Forest, and West streets to provide easy access to downtown for workers and shoppers from the southwest portion of the city. New commercial blocks, such as the 4 story brick Quinn Block (A10) at the corner of West Street and Merchants Row and a 3 story brick building (A54) with its oriel window tower at the corner of Center and Wales streets, were built about 1890 to accommodate the demand for more commercial and office space. Hotels, such as the Bardwell (A40), the Bates (burned 1906), and the Berwick (burned 1973), did a sufficiently brisk business with commercial travelers and single workingmen boarders that another hotel, the Hamilton (A88) at 160 West Street, was constructed about 1892.

WITH ITS GROWING INDUSTRY AND COMMERCE, its own street railway system and an expanding population, Rutland once again sought incorporation as a city, and in 1892 the state legislature granted it a charter. Howe Scale president John Abner Mead was elected the first mayor in 1893, and, at the same time, two Labor-supported councilmen were elected



This 2½ story sidehall plan house at 38 Cleveland Avenue, ornamented by a wooden screen in the gable peak, was first occupied by marble worker Jack Carder, who moved into it from West Rutland in 1892. In 1904 he was elected mayor of the city on the Labor party ticket.

in the wards representing the area southwest of the railroad and the area west of Grove Street and north of State Street. The same year labor organizations formed the Central Trades and Labor Council to provide a single voice for their views. Richard Ryan, an employee in Levi Kingsley's hardware business, was elected president. As the nationwide depression that began in the summer of 1893 led to widespread unemployment that winter, Democrat and former United Workingmen selectman Levi Kingsley was nominated and elected mayor in 1894. Local Republicans, faced with the likelihood that bipartisan, open meetings might result in the nomination of even more Labor-affiliated candidates for office, abandoned the Citizens' Party, returning to the slogan of "a Republican town should have Republican government," and tightened up local party controls and established ward committees. Republican John A. Sheldon of the marble industry pioneer family was elected mayor in 1895. The next year, with persistent unemployment, Republican opposition to local work relief, and a downturn in the economy in early 1896, sympathetic voters swept Democrat and Ward Seven Alderman Thomas Brown, the former Knights of Labor leader, into the mayor's office. However, with a Republican majority on the council, Brown's appointments and initiatives were frustrated at every turn, and the Rutland business community, led by banker Percival W. Clement, called for Brown's resignation, which he promptly tendered. In the special election that fall, Clement ran unopposed and was elected mayor.

At the same time that Rutland grappled with the political implications of its growing work force between 1885 and 1900, the cultural life of the city reached new heights. To accommodate the growing population, a number of church congregations constructed new buildings. Universalists erected the impressive, rough-faced gray marble St. Paul's Church (A11), designed by



Thomas Maloney, prominent criminal attorney, Democrat, leader of the Irish community, and a lobbyist for the 1892 Rutland City charter, lived in this handsome house at 194 Columbian Avenue. The house, built in 1890, has a first floor of rusticated marble, second floor of brick with marble lintels and sills, an eyebrow dormer in the slate-covered roof, and an early Colonial Revival style porch with slender Doric columns.

Charles and Lorenzo Woodhouse, on West Street in 1890. French-Canadian Catholics replaced their wood-frame church at 16 Lincoln Avenue with the High Victorian Gothic style Immaculate Heart of Mary church, built of varied gray and green marble in 1893–94.

Numerous voluntary associations dedicated to community service and personal betterment were active between 1885 and 1890. The Rutland Music Festival Association, organized in 1883 and incorporated in 1885, held an annual festival throughout the period. All manner of fraternal orders met weekly, including yet another Hibernian society. A Young Men's Catholic Union and a Young Men's Christian Association were also organized with meeting halls in downtown buildings. A number of women's intellectual and literary groups, such as the Fortnightly and the Progressives (both led by Julia Dorr) and the St. Theresa Society, thrived, meeting weekly in affiliated churches or the homes of members.

Several public facilities also had their start in this era. The Rutland Library Association was incorporated in 1886 by Julia Dorr and forty-seven other women (men were excluded from its management) who then began a free lending library that July in a commercial block downtown. Voters in the 1887 town meeting approved the first annual appropriation for the library, and in 1889 it moved into the recently finished Memorial Hall on West Street. The same year, the H. H. Baxter Memorial Library, a non-circulating public library donated by Baxter's son and widow, opened at 96 Grove Street in an imposing, gray marble Romanesque style building designed by Brunner and Tryon of Troy, New York, and erected by the Middlebury firm of Smith and Allen. In 1892 the Rutland Missionary Society began an "Old Ladies Home" in a recently built Queen Anne style



The construction of the Watkins School in 1892 helped make house lots near it in the area west of the Vermont House of Corrections (on East Creek at State Street) attractive to a number of families with modest incomes. This sidehall plan house at 41 Hazel Street was built with a Queen Anne style porch and shinglework in the gable peak by carpenter Levi Matthews.

structure at 77 North Main Street. That same year the Rutland Hospital was chartered and in 1895 opened in the former residence of Charles Sheldon at 48 Nichols Street.

THE HOUSING BOOM that picked up speed in the 1880s continued largely unabated through the 1890s. New residential construction expanded the city in all directions, particularly to the west and north. Areas in the south and southwest near industries along the rail lines remained primarily working-class residential neighborhoods. The areas immediately west of Grove Street and west of East Creek became two new neighborhoods filled with housing for upwardly mobile artisans and others. Far Grove Street continued to attract wealthy residents. The older sections of the middle-class neighborhood between Grove and North Main streets underwent some transformation, while to the north, in the area served by the trolley along Crescent Street, many stylish new houses were constructed for various professionals, merchants, and office workers. In the heart of the original village, areas of Main Street and "the Hill" attracted new wealthy residents and several blocks just east of Main became as desirable for new residences as the Crescent Street area. South and east of this area, the working-class neighborhood that developed east from the Howe Scale works continued to grow.

Near the railroad tracks at the southeast fringe of the city, where the Chase Toy Works located, a number of modest homes were built to accommodate various workers. Michael Toomey, Jr., an employee at the toy works, lived at 44 Allen Street next to the tracks in a sidehall with ell plan house, built for his father about 1880, to which Toomey, Jr., added a Queen Anne style porch about 1890. Gardener and occasional laborer Frank Landon lived at 26 Curtis Avenue in a c.1888 sidehall plan house with a Queen Anne style porch. Iron molder Michael Lynch



"Ivyholme," built in 1891 for maple sugar equipment manufacturer Gustave H. Grimm, is an outstanding example of the Shingle Style. The house (201 Grove Street) has a rusticated marble block foundation, shingle-clad walls and corner tower, early Colonial Revival style porch, and a 2 story gambrel roof, which like that on the picturesque carriage barn is covered with staggered slates to give the impression of a thatched roof. Providing shaded comfort in the backyard is a garden pavilion supported by Doric columns.

had a similar house built at 202 Mussey about 1892. Carpenter and mechanic George Nichols built his spacious Tri-Gable Ell plan home with a "wrap-around" Queen Anne style porch at 9 Chaplin Street about 1896.

In the southwest portion of the city, in the inside of the curve of the freight yards and manufactories along the railroad, the well-established Irish neighborhood continued to grow as families moved from rental properties into their own homes. Some shared the expenses of a two-family house, as did Daniel Bruton, a fireman (boiler stoker) for the Electric Light Company, and his brother, James Bruton, who in 1891 lived at 76-78 South Street. Many, like Howe Scale yardman Edward Burke, who had his home built in 1891 at 143 Granger, lived in a basic sidehall plan house (the mainstay of Rutland home construction for the last half-century) adorned with a Queen Anne style porch. Others owned spacious 2½ story Tri-Gable Ell type houses with Queen Anne porches and gable trim, such as Michael Mahoney who had worked his way up from fireman to engineer for the Rutland Railroad and who occupied a new home in 1890 at 80 River Street. Larger homes were built for larger families. The Mangans, including Rutland Railroad employees James (a fireman), Frank (a car repairer), and six other adult family members, in 1891 moved from Granger Street to



After a portion of the former H. H. Baxter estate between Church and North Main streets was subdivided about 1890, the area became desirable as a location for the new homes of city professionals and merchants. Among the stylistically sophisticated houses built here are these two. The shingled walls, recessed porch, pair of distinctive dormers, and the flared eaves of the steep slate-clad roof make 96 Church Street, built in 1890 for lawyer Charles Howe, an early and unusual example of the "Norman" style. Civil engineer George Ross's house of four years later at 47 Roberts Avenue is similar except for the corner tower, a popular feature of the Queen Anne style.

their new home at 84 River Street, a sidehall plan, main block with a 2 story Queen Anne style porch on its large ell.

In the area north of West Street between Grove Street and East Creek, long a French-Canadian stronghold, growth along Cleveland Avenue and Baxter Street was encouraged by construction in 1888 of the Kingsley School on nearby Pine Street. In 1889, the year the Baxter Memorial Library was finished on nearby Grove Street, the French-Canadian principals of Frenier & LeBlanc, manufacturers of sand pumps used in marble-sawing machinery, both had houses built for their families on the newly christened Baxter Street, not far from their works on East Creek. John Henri Frenier, the inventor of the sand pump, lived at 53 Baxter in a large, irregularly massed Queen Anne style house with gable screens and shinglework. Ernest LeBlanc and his sons, Leon, Ernest, and Adelard, occupied a somewhat plainer Queen Anne style house at 123 Baxter with pent gables and a spacious, sweeping porch. James Fay, the

Among the advantages of the middle-class neighborhood that developed around Crescent Street in the 1890s were the north loop trolley line, which was electrified in 1894 and ran along the street between Grove and North Main, and the nearby Lincoln School. Stylish homes range from the shingle-covered 31 Crescent (1895), distinguished by its Syrian arches, to the elaborate Queen Anne style house at 48 Crescent (1896), with a corner tower, porch, multiple gables, unusual windows, and carved gable screens.

bookbinder who was a prominent Knights of Labor organizer and village and city auditor in 1891 and 1895, had a home built at 78 Baxter in 1891 with shinglework, gable screens, and a nicely detailed Queen Anne style porch. Among more modest homes constructed on Cleveland Avenue were two identical Queen Anne style two-family houses, c.1895, at 76-78 and 80-82 Cleveland and the sidehall plan house (38 Cleveland) with a gable screen and Queen Anne style porch of marble worker Jack Carder, who moved from West Rutland in 1892.

WEST OF EAST CREEK, a new middle income neighborhood began developing, in part thanks to the service of the trolley, which ran along Columbian Avenue beginning in 1885. The first homes appeared on State Street, across from the House of Corrections. Richard Ryan, a clerk at Kingsley's hardware, president of the Central Trades and Labor Council during the 1890s and later a speculator in land in the neighborhood, lived at 184 State in a c.1888 Queen Anne style house. Next door the M. O. Stoddard family of the Moseley & Stoddard manufactory



In 1895 London-born architect Arthur Smith and express messenger James Walker bought adjoining lots on Crescent Street, and by the next year Smith had designed and built two similar houses (numbers 72 and 74), early examples of the Tudor Revival style. Smith, also a master of the Colonial Revival style, probably designed his two-family house built in 1905 at 62 Church Street. Here he used Doric columns for the two side entry porches, modillion blocks to mark the cornice line, and round windows with molded keystone surrounds in the front gable peaks.

at the corner of West and Forest streets occupied a large home (1890) at 188 State. Around the corner, criminal attorney and prominent Democrat Thomas Moloney had a handsome, brick Queen Anne style home built in 1890 at 194 Columbian Avenue with a fashionable Colonial Revival style porch set on a rusticated marble foundation.

After the construction in 1892 of the Watkins School on Watkins Street west of Columbian Avenue, State Street was extended and Evergreen Avenue and Hazel Street were laid out nearby. A number of modest houses were then constructed on Hazel Street, such as the sidehall plan with Queen Anne style porch homes of carpenter Levi Matthews at 41 Hazel (1892) and grocer Leonard Leavett at 50 Hazel (1898). Larger Queen Anne style houses were built on Evergreen Avenue, including the homes at 45 and 49 Evergreen, probably built in 1894 and 1898, respectively, for Howe Scale machinists John and Frank Thompson. Both houses are distinguished by shinglework, decorative windows, and ornate porches.

Upper Grove Street above Crescent Street in the early 1890s became the address of a number of professionals with a taste for large Queen Anne style houses trimmed by sweeping porches, shinglework, and other decorative ele-



George Chaffee, banker and department store owner, lived in this Shingle Style mansion (B48, 1892), prominently located on South Main Street across from the green. Features that call attention to the building include the Syrian arch entrance, first floor of rusticated marble blocks, 3 story corner tower with conical roof, smaller corner tower with pointed arch windows, and a porte cochere to the side.

ments. Art photographer George Emery had one such home built at 163 Grove Street in 1891, and G. F. North, agent for the Aetna Life Insurance Company, moved into a similar house at 176 Grove the same year. Henry Farrar, agent for the Equitable Life Assurance Company, had his large home built next door at 178 Grove in 1893, at the same time that the home of Charles Krans, agent for a number of steamship companies, was completed across the road at 179 Grove.

The most remarkable home in this neighborhood was built at 201 Grove Street in 1891 for Gustave H. Grimm, owner of the maple sugaring equipment manufacturing plant on lower Pine Street. A fully detailed Shingle Style mansion, reminiscent of the "cottages" built for the wealthy along coastal New England, Grimm's home, "Ivyholme," was built with a matching carriage barn nearby to complement its large gambrel-roofed, shingled mass, sheltered by a staggered slate shingle roof. Decorating the structure are Palladian motif, gambrel-end windows and a recessed porch with Doric columns, elements of the new Colonial Revival style (which had been gaining popularity in the United States since the Centennial of 1876). Soon stylish houses throughout Rutland began to show elements of the Shingle or Colonial Revival styles.

The older portion of the middle-class neighborhood north of downtown and between Grove and North Main streets that had expanded so rapidly between 1860 and 1890 became somewhat less desirable as a site for new single-family residences, in part because most building lots were already filled. Elaborate Queen Anne style homes like that of Walter Kinsman, a dealer in stone monuments, at 52 Church Street (1892) were uncommon. More typical are the three sidehall plan houses with Queen Anne style



Located in the late 19th century middle-class neighborhood east of South Main Street are these two houses. Number 27 East Washington Street (1893), owned by Howe Scale molder LeRoy Nichols, is a typical Queen Anne style house with its detailed front porch, corner tower, and projecting gables. U. S. Marshall Joseph Stoddard's beautifully designed home (17 East Center Street), built five years later in the Shingle Style, is covered from the first floor to the peak of the gambrel roof in shingles stained a rich brown and accented by white trim, a Colonial Revival style porch, and attic Palladian window.

porches built in 1892 at 41 Burnham Avenue, owned by barber John Gomez, at 51 Chestnut Street, owned by People's Gas & Light Company president W. B. Mussey, and at 57 Chestnut, purchased by Fred Patch who had just moved from Proctor to begin his stone-working machine manufactory. The proximity of Our Lady of Sorrows Catholic Church on Lincoln Avenue made the neighborhood attractive to many French Canadians, among them Edmund Lareau and his dressmaker wife who occupied a house with a rounded porch, balcony porch, and gable screens at 30 Lincoln in 1895. The changing character of this neighborhood is indicated by the presence of large multi-family dwellings at 12 and 18-20 Nichols Street built about 1900 between the Rutland Hospital and the Rutland Wrapper and Skirt factory (B14) on Court Square.

While the area immediately north of downtown began to decline, the northern edge of the neighborhood between Grove and North Main developed rapidly. The horse-drawn trolley loop that opened in 1887 following Grove, Crescent,



The Moore family, which included homeopathic physician A. F. Moore, photographer Charles, and photoprinter Clara, lived at 50 Bellevue Avenue, built in 1894 and one of the first houses on the street. Queen Anne in style, it has a front porch with turned posts, balusters, and spindles, wooden screens in the roof peaks, and a projecting side gable whose front roof slope flares out to cover the side porch.

and North Main streets provided easy access to the area between Grove and Main north of Kendall Avenue. The same year, H. H. Baxter's death led to the availability for subdivision of a portion of his former estate, between Church and North Main. This area quickly was recognized as desirable for home building by merchants, professionals, and others of substantial income. A row of exceptionally stylish homes on upper Church Street soon faced the diminished Baxter property, then undergoing conversion to a boarding hotel. Among the outstanding houses are the unusual "Norman" style house, with its shingled mass and porch recessed beneath a flared eave, of attorney Charles Howe, erected in 1890 at 96 Church, and the nicely proportioned Queen Anne style home of druggist Frederick Fenn at 102 Church built about the same time with a tower, curving porch, 2 story bay projection, pendants, shinglework, and bargeboards.

EAST OF CHURCH STREET, Roberts and Kingsley avenues were laid out running east-west and divided by a northern extension of Lincoln Avenue that originally had been planned as a wide boulevard, resulting in the deep front yards of homes on that street today. In the 1890s Roberts and Kingsley developed rapidly between Church and Lincoln. In 1894 alone at least four large homes in a mix of building styles were constructed on these two blocks. Civil engineer George Ross commissioned the construction of a shingle-covered home at 47 Roberts, that is similar to Howe's "Norman" style house at 96 Church but has a polygonal tower on a front corner. Next door at 49 Roberts cigar manufacturer Louis Abraham lived in a boxy Colonial Revival style dwelling with a slate-shingled cupola oddly placed on the corner of the roof. And across the street, John and Sarah Tuttle, owners of Tuttle & Company book pub-



The first two graduates of the Rutland Hospital Nursing School in 1898, Miss K. C. Grandy and Miss A. M. Johnson, lived in this simply ornamented 2½ story Queen Anne style house at 43 South Main Street (c. 1895).

lishers, had a more conventional Queen Anne style house built at 52 Roberts with an irregular mass, elaborate porch, shinglework, and gable screens. On Kingsley Avenue at number 48, insurance agent and bookkeeper Frank Slack occupied a Shingle Style house (its porch now enclosed) with a Palladian stairway side-window the same year.

The area above Roberts and Kingsley avenues began to develop shortly after the trolley loop was electrified in 1894 and the Lincoln School constructed between Crescent and North streets in 1895. Stylistically, taste in residences followed that shown on nearby streets. Fred Bucklin moved his family into a new shingle-covered Queen Anne style home at 31 Crescent Street in 1895; it incorporates massive Syrian arches in its porches and tower bay. Walter Mills, a salesman and general manager of the Florence Marble Company of Pittsford, had an intricately detailed Queen Anne style house erected in 1896 at 48 Crescent with a balcony porch. In 1898 at 107 Lincoln, Ralph Stoddard, of Moseley and Stoddard, built the second of a series of Shingle Style houses he successively owned, this one with a large Palladian window and an entry recessed beneath a Syrian arch. And the same year not far from the new Lincoln School, Willard Frasier, the new superintendent of city schools, lived in a Queen Anne style house with an ornate porch and corner tower built in 1898 at 138 Church Street.

The one new style in this neighborhood was introduced by architect Arthur H. Smith of Chappell and Smith, architects and engineers. Born in London and trained as an architect at the University of Edinburgh, Scotland, Smith arrived in Rutland about 1892. In 1896 Smith designed his home at 72 Crescent and one at 74 Crescent for his friend, express messenger James Walker. These houses, with half-timbered



"Brookside" was the c. 1860 Gothic Revival style mansion (Clement Road) of E. P. Gilson, co-owner of the West Rutland Gilson & Woodfin quarry and son-in-law of Charles Clement, his neighbor just to the west. After Gilson's wife died, he sold the estate to Clement's son Percival, who was president of the Rutland Railroad, twice mayor of Rutland, and governor of Vermont in 1918-19. Clement remodeled the mansion at whim, most notably about 1890 when the rear ell with its corner turret was probably added.

second stories, flared eaves, and an overall picturesque look, are early examples of the Tudor Revival style and indicate Smith's accomplishment as an architect.

THE OLD VILLAGE CENTER and areas to the east, unlike the northern trolley loop area, experienced only moderate growth in the 1890s. Main Street and the slope of the hill west of Main remained status addresses. The Shingle Style mansion (B48) of department store owner and banker George Chaffee, built in 1892 with a rusticated marble first story, porte cochere, and corner tower, was one of the largest new homes on South Main Street. Next door in 1895 dry goods merchant Frank Houghton had an elaborate wood-frame house (B47) constructed with a polychrome slate roof, corner tower, ornate rounded porches, and other Queen Anne style details. Of the fashionable residences built on North Main, the most striking is "Underledge," a Queen Anne style house with Shingle Style elements. It was built for surgeon Dr. Benjamin Senton in 1898 at 54 North Main. Among the several large new homes built at the south end of "the Hill" west of Main, the 1893 Queen Anne style residence at 30 Madison Street of Walter Scott, travel agent, horse dealer, and stock broker, is notable for its ogee-roofed tower and ornate porches. Up the street in 1896 at 24 Madison, bookkeeper and bank treasurer Charles Simpson had a Tudor Revival style house, perhaps designed by Arthur Smith, with half-timbered projecting gables and a Colonial Revival style porch.

One block east of South Main Street, East Washington and East Center streets became almost as desirable a middle-class residential area as the northern trolley loop neighborhood.



After a 1901 fire destroyed the old Town Hall on the corner of Strong's Avenue and Washington Street, a new, brick Colonial Revival style City Hall (A36) was erected on the same site. Designed by local architect Charles Paige, it is Colonial Revival in style with wall and corner pilasters and a prominent entablature trimmed by dentils and modillion blocks. The Masonic Hall (A39), also designed by Paige and built across Washington Street the same year, forms quite a contrast. Most of its distinctive features, including unusual patterned brick walls, prominent first floor with round arched windows and door, and second floor stained glass window with a pedimented surround and Masonic symbols on columns, are concentrated on the main facade.

As in that neighborhood new homes were built in the Queen Anne and Shingle styles, often with some Colonial Revival style elements. Queen Anne style residences ranged from a relatively plain but large house with a "wrap-around" porch and shinglework decoration, built in 1893 at 9 East Washington for grocer and hardware dealer Michael Clifford, to the large, fanciful house at 15 East Washington with arched valance-screens on its porch and a small recessed balcony, constructed in 1901 for Edward McIntyre, a mortgage dealer and advertising manager for the *Rutland Evening News*. A Shingle Style house, with a Colonial Revival style porch and Palladian motif window accenting its broad gambrel roof and shingle-covered form, was built at 17 East Center in 1898 for Joseph Stoddard, a United States marshall and son of M. O. Stoddard of Moseley & Stoddard. Frank Wilson, a proprietor of the fashionable Wilson & Root Clothiers, had a boxy Queen Anne style

Downtown Rutland saw the construction of several new commercial blocks soon after a spectacular fire in early 1906 destroyed buildings on the corner of Merchants Row and Center Street. The mammoth, beige brick Mead Building (A63), designed by Charles Paige, was being built with 4 stories when a local businessman suggested an extra floor. This change of plans can be seen in the corner and wall pilasters, which stop at the marble entablature above the fourth floor windows. The dark red, brick Tuttle Block (A61), also the work of Paige, has many of the same features, including a pressed metal cornice of the same design.

house with a Colonial Revival porch built in 1901 at 10 East Center.

The generally working-class residential area east and south of East Center and East Washington streets continued to develop gradually in the 1890s. Many modest sidehall plan houses with Queen Anne style porches were built, such as those for janitor and horse-shoer Fred Laparle at 46 East Center in 1895 and for carriage maker Pierre Lamieux at 49 East Center in 1897. The McLaughlin family, including railroad car inspector Patrick, type compositor Elizabeth, stoker Michael, Anna, and Kate, moved into its typical tri-gable, Queen Anne style house at 72 Lafayette in 1899. A slightly different Tri-Gable Ell plan house with a gabled 2 story bay and Colonial Revival style porch at 44 Engrem Avenue became the home of carpenter Michael Dunn in 1898. An



Standing side by side on West Street are the Gryphon (A14) and New Gryphon (A13) blocks, both designed by local architect Arthur Smith. The Gryphon, built c.1906, is 3 stories high, with oriel windows across the upper floors, and is linked to the 5 story New Gryphon (c.1914), with large Chicago windows, by a pressed metal cornice running above the first floors of both buildings.

identical home was built, possibly by Dunn, next door at 40 Engrem. Many older homes in the neighborhood were converted to multi-family housing, including 98 East Street, which acquired a Queen Anne style porch about 1899 when Marie Brown, "artist in oils," took up residency there.

THE NEW CENTURY found Rutland a vigorous modern city with an expanding industrial base, a growing population measured in 1900 at 11,499 residents and in 1910 at 13,546 residents, and a commerce serving local needs and national markets. As the third largest manufacturing and population center in Vermont, Rutland City commanded statewide influence for its leaders and voters. In 1902 the city was headquarters for the Local Option movement, dedicated to replacing almost fifty years of liquor prohibition with a law allowing individual towns to vote whether to permit or ban the sale of liquor. Percival W. Clement, local banker, former mayor, and heir to Charles Clement's fortune, became the prime advocate for Local Option. After losing the Republican nomination for governor, he ran as a Local Option candidate, splitting Republican ranks and, in combination with the Democratic candidate, denying a popular majority to the Republican candidate for the first time since the founding of the party in 1856. The Vermont House of Representatives then elected the Republican nominee, John G. McCullough, but did pass a local option law. In 1906 Clement tried again as an Independent, but was defeated by Fletcher Proctor, Redfield Proctor's son. Howe Scale president and former mayor John Abner Mead then followed the traditional path to the governor's chair, serving as the Republican-nominated lieutenant governor in 1908 and governor in 1910. In 1912



The presence in the southern end of Rutland of the Howe Scale works, the single largest industrial employer in the city, made lower Strong's Avenue an ideal place for small commercial establishments. Just across from the works was Thomas Toohey's grocery store (98 Strong's Avenue), a simple wood-frame block built in 1901 and remarkable today for retaining its original storefront and Queen Anne style details.

and 1916 Rutland became a stronghold in Vermont for the Progressive party, organized by ex-President Theodore Roosevelt. Rutlander Walter Farnsworth ran for U. S. Representative in 1912, and in 1916 local attorney Joseph Jones was one of two Vermont representatives to the Progressive presidential convention. And in 1918 after a direct statewide primary replaced town caucuses as the method of selecting the Republican candidate, Percival Clement gained the Republican nomination and was then elected governor of Vermont.

Local politics, too, stayed lively through the first decade of the new century. Democrat and labor-supporter John Spellman challenged Republican dominance and was elected mayor in 1900. In 1904 a split in the Republican party over Local Option allowed Labor Party candidate and marble worker Jack Carder to garner sufficient votes to be elected mayor. Architect Charles E. Paige, who designed the new Colonial Revival style Town Hall (A36) built in 1901–02, became mayor for 1906. As the mayoral office became less hotly contested, banker Henry Carpenter established a precedent for mayoral re-election by serving from 1908 through 1910.

Industrial Rutland remained vital between 1900 and 1915 with the establishment of new concerns and reconstruction of older facilities. After a fire in 1902 destroyed the old sash and lumber plant on Furnace Street that he had converted to a marble-machinery factory, F. R. Patch erected, among other buildings, a long, 2 story, brick shop, with corbelled segmental-arched window hoods, a portion of which (4d) remains today. In 1914 a new, 2 story, brick Neo-Classical Revival style office building (4a) was constructed for the works. The Tim and Company shirt factory (since replaced) on Cleveland Avenue and the Rutland Wrapper and Skirt Company (B14) at West Street and Court Square continued to expand, the latter becoming the



Quiet in midwinter, the Rutland City fairgrounds have bustled with activities in the summertime since 1859 when the present site, west of Main and south of Park streets, was purchased by the Rutland County Agricultural Society. In 1861 it became Camp Fairbanks when the first regiment of Vermont Civil War volunteers was mustered here. In 1909 the Rutland County Agricultural Association was reorganized, the annual fair revitalized, and a number of new buildings constructed. Among them were the gatehouse (7a), with arched openings and a cupola on the tiled roof, and the first aid station (7c)

Rutland Garment Company in 1907. Joe Mintzer, who moved to Rutland in 1903 and occupied the house at 123 Robbins Street, joined his brothers to begin the Rutland Waste and Metal Company in 1908 in a brick building at 256 West Street. In 1912 the Mintzers organized the Rutland Tallow Company in the old Short-sleeve foundry building at 65 Strong's Avenue. The Rutland Manufacturing Company (3), established in 1908, captured the market of the old Harris wood products factory by making lumber and house finishings in a brick mill (3c) on Forest Street, formerly a part of Moseley and Stoddard. The Rutland Fire Clay Company moved from east Rutland Town to the old Chase Toy Works (8) on Curtis Avenue in 1903, and after a disastrous fire in 1911 that claimed all but the brick powerhouse and office of the old toy works, the company had a series of reinforced concrete buildings, designed by engineer M. C. Tuttle, constructed on the site.

Rutlanders began adopting the automobile as a means of transport during these years. Inventor J. Henri Frenier had the first automobile in Rutland, a Haynes-Apperson 2-cylinder, unloaded from a railcar in 1899 to the scoffs of locals who thought it would never make it up and across the railroad grade. It did. In 1906 the City had the first streets oiled, purchased its first fire truck, and began issuing permits for auto service



Italians in Rutland, many of whom came here after 1900 to work in the marble industry, organized an aid society with headquarters in this bungalow (415 West Street, 1915). The marble block wall, which matches the building foundation, was probably the creation of Italian marble workers.

garages. Frenier and his sons soon operated one such service and auto assembly garage at the north end of Cleveland Avenue. Downtown the rusticated concrete block "Benson & Lavery's Fireproof Garage" at 81 Willow Street offered storage and service for auto owners beginning in 1908.

RAIL TRANSPORTATION nonetheless continued to increase in importance for the city. In 1909 over one hundred trains passed through Rutland daily to service its industrial and commercial needs. The Rutland Railway, Light, and Power Company in 1904 extended its interurban trolley service to Lake Bomoseen and Fair Haven and, in 1911, to Poultney. In 1906 the company had two new car barns built at 170 South Main Street opposite the fairgrounds. In 1913 the Rutland streetcars carried over three million passengers.

As the trolley extended its reach westward in the county, it brought more and more shoppers to downtown Rutland, which thrived on the business. When a fire consumed the Bates House, the Tuttle book printing company block, and four other business blocks at the corner of Merchants Row and Center in February 1906, it was hardly a year before they were replaced by several new Neo-Classical Revival style commercial blocks. Rusticated marble was chosen for the facing of the Hulett Block (A64) with each of its bays surmounted by keystone round arches on the fourth story. The rebuilt Tuttle-Caverly block (A61) was constructed of red brick with marble-trimmed segmental arched windows and richly decorated, metal storefront and roofline entablatures. The largest of the new blocks, the Mead Building (A63), was under construction as a 4 story structure before the clothier Frank Wilson suggested adding a fifth floor, for which he signed a ten-year lease. Located on the corner site and designed by Charles Paige for John Abner Mead, it shares many design details of the



These magnificent shingle-sided Colonial Revival style houses were both designed by Arthur Smith. Number 191 Grove Street, built in 1912 for International Paper Company director Herman Vaughn, has a 2 story, slate-covered gambrel roof, a central gambrel-roofed pavilion with a Palladian window in the peak, and a shady porch across the entire front that is supported by Doric columns on roughly cut marble block pedestals. Lawyer E. Fred Massey's house at 65 North Main Street, built one year later, is smaller but no less architecturally distinguished, with a fanlit entrance, Corinthian columned entry porch, fanlight in the central pediment, and modillion blocks under the eavesline of the hip roof.

Tuttle block, which Paige also designed. With its beige brick, green marble-trimmed storefronts, and Palladian windows, the 5 story Mead Building was a fitting replacement for the old Bates House and immediately became a landmark, symbolic of the vitality of downtown in the new century.

The business district also expanded at its north and south ends. On West Street east of Merchants Row, the Neo-Classical Revival style Gryphon block (A14), designed by Arthur H. Smith with four, 2 story oriel windows across its face and a winged griffin (a symbol of wealth) centered above its classical cornice, was constructed in 1906 and soon filled with the offices of doctors, lawyers, dentists, and insurance agents. In 1914, after a fire claimed an old Italianate style block next door, the New Gryphon (A13), a 5 story building with detailing more similar to the Mead building than to its namesake, arose at the corner of Merchants Row and West Street.

South of Merchants Row, modest commercial development continued to move down Strong Avenue, which became something of a proving ground for immigrant and second-generation entrepreneurs. The brick McGuirk and Gilrain blocks were constructed at 35 and 37 Strong Avenue about 1900. Thomas Toohey had a small, 2 story grocery with Queen Anne style



In 1912 George Jarvis, vice-president and general manager of the Rutland Railroad, replaced an old building on Washington Street with this impressive Colonial Revival style house (B76). Simple in form, it is notable for its careful symmetry, red-tiled hip roof, and rounded entry porch supported by beautifully carved Corinthian columns and topped by a roof balustrade.

details built across from Howe Scale at 98 Strong Avenue in 1901. And in 1907 at 60 Strong Avenue, William Speyer opened his meat market in a 2 story, brick commercial block.

The cultural and civic life of Rutland gained diversity in the new century as residents supported new and old organizations and as popular culture came of age. In 1901 the elite of the city organized the exclusive Rutland Country Club on a by invitation and members-only basis, with the former farm of Redfield Proctor at Grove and Field streets as its golf course and clubhouse site. The local Masonic fraternal order had a large, eclectically styled clubhouse and theatre (A39), designed by Charles Paige, erected in 1901 across from City Hall. In 1903 Rutland Catholics opened their "Old Ladies Home," which also accepted women of other denominations, in a new, 4 story, brick structure (5d) on Meadow Street built in the French Second Empire style to harmonize with the other St. Peter's parish buildings nearby. In 1906 Rutland women, like others of their sex in Vermont who were repeatedly denied the right to vote by the legislature, formed a chapter of the Women's Club to give voice to their political and civic concerns and immediately began advising local business and political groups of their opinions and recommendations. In 1909 the Rutland Hospital constructed an addition (since demolished) to the former home of Charles Sheldon at 48 Nichols Street, and in 1911 graduates of its nursing school became registered nurses.

POPULAR ENTERTAINMENTS also reached a degree of patronage that led to the construction of new facilities. The Rutland Agricultural Association was reorganized in 1909, and soon the red tile-roofed, classically styled gatehouse (7a), the small jerkinhead-



Contractor Fred Remington built for himself in 1908 what is the earliest known Foursquare (17 Melrose Avenue) in Rutland. Foursquares, usually cubical in shape and 2 stories high with a hip roof, were a popular early 20th century house form throughout the United States. Remington's house is dressed up by a Colonial Revival style porch, 2 story bay window on one side, and a porte cochere on the other.

roofed barn (7c) with a cupola (now the first-aid station), four livestock barns (7g, 7h, 7i, 7j) and other structures were built at the fairgrounds across from the trolley barns on South Main Street. Every September thousands rode the trolleys to the fair to attend the carnival, livestock competitions, horse racing, and airplane flights offered by Rutland pioneer aviator George Schmitt (who died in a plane crash at the fairgrounds in 1913). Year-round entertainment was provided by vaudeville and moving picture shows in three new theatres; first at the Colonial Theatre (A12) at the corner of West and Cottage streets beginning in 1908, then in 1910 across the street at the Grand Theatre (A15) with its oversized arched entryway, and then at the lavishly decorated, Neo-Classical Revival style Playhouse Theatre (A49) on Center Street in 1914.

Many new religious groups also organized. Shortly after 1900 the West Street Advent Church, formed in 1897, erected a modest brick church with corner buttresses at 78 West Street. In 1911 the local Church of Christ Scientist converted a carriage barn at 8 Cottage Street into its house of worship by adding a dome and a monumental portico. Although families such as the Abrahams and, later, the Mintzers had been important actors in the life of Rutland at least since the Civil War, it was not until 1911 that the Adath Israel Synagogue was organized, worshiping for the time being in a meeting hall in a commercial block on Merchants Row. As the Irish population of the neighborhood east of the Howe Scale works and South Main expanded, in 1907 a group of Catholics separated from St. Peter's parish to form, without diocese approval, Christ the King parish. Aside from serving the needs of a growing population and the convenience of a neighborhood parish, the Irish took this precipitous action in part because of the influx of new Catholic ethnic groups, particu-



Small gambrel-roofed houses with a combination of clapboard and shingle siding and Colonial Revival style porches were another modest house type popular in Rutland by about 1905. This one was built at 171 North Main Street in 1916 for life insurance agent Thomas Magner, who promoted his insurance as producing "nontaxable income under [the] income tax law," which had recently been passed for the first time by the federal government.

larly Italians, into their old parish, much as they had fifty years earlier withdrawn from the old Meadow Street church and its French-Canadian communicants. On Christmas Eve 1908 Christ the King parishioners held their first mass in the roofed-over, rusticated marble foundation at 60 South Main Street of what they hoped would become their new church (and which instead became their parish school).

Many residents of the new parish in the largely Irish lower-to-middle income neighborhood east of South Main lived in older rental properties and in new homes ornamented with Colonial Revival style elements. On far Jackson Avenue iron molder Odilon Maher had a large Colonial Revival style house built at number 91 in 1906. Closer in, molder John Haney lived in a modest, gambrel-roofed house at 16 Jackson in 1909. Howe Scale employee William Bashaw occupied a similar house at 12 Jackson in 1910. The same year Rutland Railroad conductor Thomas Corcoran moved into a T-plan gambrel-roofed house with a Colonial Revival style porch at 28 Killington Avenue. As late as 1915, when newer, modest house styles were prevalent, truckman Charles Considine had yet another gambrel-roofed sidehall plan house built at 22 Ross Street.

ITALIAN IMMIGRANTS, attracted by the employment opportunities of the marble industry and related trades, began arriving in Rutland shortly after 1900. In 1906 there were seventeen families in the city. Many more followed and St. Peter's rapidly became an Italian parish. A number of the immigrants began work in small businesses and shops, living above or near the business. A 3 story, "triple-decker" tenement at 149 Granger Street built about 1910 and owned by "McCuc & Javery" likely housed some



George Gowen, train dispatcher for the Rutland Railroad, moved into his new gambrel-roofed house with Colonial Revival style front porch at 17 North Street in 1904. Six years later two neighboring houses that have identical plans but with gable rather than gambrel roofs on their front sections were built at 11 and 15 North for James Hart, another train dispatcher, and conductor John White, respectively.

Italians who labored in the marble works at the rear of the property. Others worked out of their residences, as did cobbler Dominick Crosta and tailor Michael Mella who occupied a new boardinghouse at 16 Meadow Street in 1909. The Italians forged strong ethnic community ties, purchasing from Italian grocers and merchants and forming organizations for mutual benefit. A local lodge of the Order of the Sons of Italy was formed in 1914, and in 1915 the Italian Aid Society opened in a small bungalow at 415 West Street.

The southwest portion of the city remained the primary working-class neighborhood. Boardinghouses, like the large c.1900 structure with a Queen Anne porch at 136 Strong Avenue just east of Howe Scale, were built to house the growing work force of expanding nearby industry. Others lived in rows of similar plan houses, such as the Queen Anne style, Tri-Gable Ell plan homes built about 1905 at 67, 69, 71, and 73 School Street. Colonial Revival style porches often decorated the newest residences, such as the basically sidehall plan house at 85 Brown Street, built in 1908 for Rutland Railroad conductor Thomas Kelley, and the Tri-Gable Ell plan house of mail carrier T. Edward Crowley built at 87 Brown Street in 1910.

The Watkins School neighborhood west of East Creek attracted many residents associated with industry and the railroad. An unusual duplex, with a rough-faced marble first story and slate-sided second story, was constructed at 59–61 Evergreen Avenue in 1901. However, most structures were single family homes. Tri-Gable Ell type houses with Colonial Revival porches were the most common, including 207 State Street, built in 1905 for barber P. H. Carinody, nearby 211 State, constructed in 1907 for machinist George Batchelder, and 113 Fairview Avenue, built the same year for Vermont Marble Company employee Carl Ericson, who had



What is probably the first and also the most elaborate bungalow in Rutland, 6 North Street (1912), was designed, built, and owned by F. R. Patch, founder of the marble-working machinery manufactory that bore his name. The house abounds in unusual details, from the slight flare at the bottom of the first floor walls to the more pronounced flare of the deeply overhanging roofs with their decoratively cut rafter tails and large supporting braces.

moved from tenement number 48 in Center Rutland. In 1909 marble cutter Fred Raymond had a large boxy house built at 218 State with a rough-faced marble foundation and a Colonial Revival style porch. J. C. Irwin, chief engineer for the Rutland Railroad, had a distinctive Shingle Style home with a matching garage built next door at 216 State the same year.

Elsewhere in the city, new housing was constructed at a rapid pace between 1900 and 1915. The neighborhood between Grove and North Main expanded ever northward, several areas began developing east of Main, and new streets were laid out in older residential sections of the city as well. Taste in architectural styles in these areas shifted almost completely from the Queen Anne to the Colonial Revival, including gambrel-roofed, Shingle Style structures and more symmetrical, rectilinear houses with forms and detailing derived from the 18th century Georgian style.

ARTHUR H. SMITH, architect of the Gryphon Building (A14) on West Street, became one of the more noted architects in Rutland during this period, designing Colonial Revival style dwellings for wealthy and middle-class clients. About 1905 he moved from Crescent Street to a double Tri-Gable Ell plan, two-family house at 62 Church Street with modillion cornices, round windows, and Roman Doric column entry porches—all stylistic elements found on his more elaborate designs. For Herman Vaughn, a director of the International Paper Company, Smith designed a shingle-covered, gambrel-roofed Colonial Revival style summer mansion, built in 1912 at 191 Grove Street. A recessed Roman Doric column porch stretches across the facade and Palladian-motif and round windows with exaggerated keystones decorate the gambrel ends and the large central gambrel dormer. The carriage barn and garden house share similar stylistic elements. Smith also designed a summer



Between 1900 and World War I a number of stylish two-family homes were built in the middle-class Crescent Street neighborhood. This one (43 Crescent Street), built c.1910, has a rusticated marble foundation, Colonial Revival style porches, and Queen Anne style bay windows.

home at 65 North Main Street for attorney E. Fred Massey, a close friend of Vaughn's. Constructed in 1913 with a matching two-car garage at the rear, Massey's home, one of the most distinguished early Colonial Revival style designs in Rutland, is an overscaled Georgian plan house with central pedimented pavilion, modillion cornices, and an entry porch with Corinthian columns. Two c.1910 two-family homes, the Shingle Style 42-44 Crescent Street and the Colonial Revival style 43-45 Crescent across the street, are among the many structures in Rutland City that similarity of form and detail suggest may be designs by the talented Mr. Smith.

The vast majority of houses constructed between 1900 and 1915 followed stock designs popular throughout the country but were individualized by Rutland contractors, much as earlier local builders interpreted traditional house forms or available pattern book designs. Fred Remington was one such local contractor who built his large, almost cubic, house with Colonial Revival style details and a porte cochere at 17 Melrose Avenue in 1908. It is the earliest known example in Rutland of a Foursquare plan house (characteristically a 2 story, hip-roofed cube form with a full-front, 1 story porch and central roof dormer), a moderately priced house type then coming into widespread use. Remington, who remained active in the construction trades through the Second World War, no doubt was responsible for many of the Foursquares built throughout the city between 1910 and 1930.

In the expanding middle-class neighborhood bounded by Kendall Avenue and Church, North, and North Main streets, a number of Colonial Revival style house types were constructed, reflecting the influence of high style designs and stock building elements and house forms. Gambrel-front houses with a Colonial Revival style entry porch were prevalent, both in 2½ story and 1½ story sizes. The ample, 2½ story form was popular with, among others,



Numerous bungalows were constructed in the far north end of Rutland City, where residential development began between 1910 and 1920. In 1915 carpenter Charles Noyes built this simple bungalow at 155 Adams for his family. The garage, which still retains its original doors, has matching rafter tails.

insurance agents, such as fire insurance agent Frederick Burnham at 83 Crescent Street (1908), life insurance agent Stephen Dorsey at 44 Roberts Street (1910), Vermont Accident agent Alexander Mason at 52 North (1910), and Metropolitan Life agent Thomas Magner at 171 North Main (1916). Owners of more modest 1½ story, gambrel front homes included clerk Ernest Crowther at 13 Roberts (1908), Elton and Lenna Chatterton, a "working couple," at 13 Crescent (1912), and electric company employee Joseph Camlin at 88 Crescent (1913).

Hip-roofed Colonial Revival style homes in the neighborhood ranged from the revived Georgian plan house to Foursquare types. Mrs. William Grinnell had a symmetrical, basically Georgian plan, hip-roofed home at 92 Church Street built in 1910 with a central dormer decorated by a Palladian window, a Colonial Revival style porch, and a rough-faced marble foundation. Rutland Railroad car accountant J. Marsh Spafford moved into a large Foursquare, varied by a projecting 2 story bay with a fanlight in its gable, at 7 Kingsley Avenue in 1912. More typical Foursquare houses with Colonial Revival style porches were built for railway clerk William Goddard at 12 Roberts Avenue (1912), stenographer Kenneth Parker and Howe Scale employee Edwin Parker at 16 Roberts (1912), and Delaware & Hudson Railroad engineer J. Frank Bruce at 50 Kingsley (1914).

SEVERAL NEW STYLES also made their appearance in this neighborhood after about



The Dutch Colonial, a popular variant of the Colonial Revival style, was used in Rutland for houses built between 1910 and World War II. It is characterized by a gambrel roof that usually has several small dormers or a long shed dormer on each side for added light. The earliest known standing example of the style, 64 Bellevue Avenue (1913), was the home of bank teller Willis Edmunds.

1910. In 1912 F. R. Patch, owner of F. R. Patch Manufacturing and also something of a gentleman architect, built what was probably the first bungalow in the city at 6 North Street. Deep eaves with notched and flared exposed rafter tails, supporting knee-brace brackets, and a flare in the roofline give this rambling structure a "Japanese" flavor and make this owner-designed home one of the most architecturally significant bungalows in Vermont. Wilbur Burditt of Burditt Brothers feed supply had a stuccoed "Mediterranean" style house with a broad hip roof built at 85 North Main Street in 1913. With a 1 story, open-air porch at each end and its three central bays recessed and divided into stories by a balcony with a balustrade matching those atop the end porches, the facade is carefully balanced and in style evokes the country homes built along the Mediterranean Sea in Italy. And typical of the many homes that mixed elements of these new styles is the stuccoed home of art photographer George Emery at 81 Lincoln, built in 1916 with paired eave brackets, a small Tudor gable, open-air side porch and a shed-roofed entry hood on large knee-brace brackets.

North of North Street, an area that was originally a farm purchased shortly after the Civil War by Redfield Proctor was subdivided into building lots about 1905, and Pearl, Adams, and extensions of Church and Lincoln streets were laid out. After 1910 these lots began to fill rapidly with modest gambrel-roofed, bungalow, and Foursquare type homes occupied by the families of clerks, carpenters, garage operators, and others. Numbers 187, 189, and 191 Lincoln Avenue, gambrel-roofed houses with Colonial Revival style porches, were built in 1913. In 1915 carpenter Charles Noyes built an asymmetrically shaped bungalow with a matching garage at 155 Adams, while stonemason Vernon Baird occupied a more conventional, eaves-front bun-



Carpenter Dolph's Mercier, Jr., who advertised "house building a specialty," built this small home with a Colonial Revival style porch at 45 Watkins Avenue in 1915. Mercier no doubt constructed a number of these modest bungalows throughout Rutland during the 1920s.

galow with a recessed, full-front porch at 147 Adams. Claire Tarbox, a dry goods clerk, moved into another eaves-front bungalow at 119 Church Street in 1918. Larger homes in the neighborhood were Foursquare types with Colonial Revival details, such as the house built in 1916 at 136 Lincoln for optometrist Cola Cleveland and the house at 192 Lincoln that in 1919 became the home and office of Dr. Bern Colby, recently appointed under a new state program as Health Officer for the Rutland area.

Housing constructed after 1900 on the new streets and subdivided lots in the area near the old village center along South Main Street also reflected successively a mixture of late Queen Anne, Shingle Style, Colonial Revival, Foursquare, and Bungalow types. The houses on two one-block streets (Mansfield Place and Morse Place) that were laid out through what had been the deep back lots of old blocks illustrate this range, and their occupants indicate something of the social character of the neighborhood.

On Mansfield Place, laid out shortly after 1900 between Terrill and East Center streets, a stylish Queen Anne-Colonial Revival style home (18 Mansfield) built about 1905 with a recessed Ionic column porch and corner tower stands next door to an elegant Shingle Style house (14 Mansfield) constructed in 1911 for attorney Ernest O'Brien. Across the street at 13 Mansfield attorney Joseph Jones moved into a Colonial Revival style, bungalow type house in 1914, and further up the street at number 20 a boxy, two-family house was built in 1915 with a double-Foursquare plan and a Colonial Revival style porch.

Morse Place, laid out between Pleasant and Main streets, developed not long after Mansfield Place. Although the earliest houses on the street, like that built in 1904 for assistant railroad engineer Patrick Barrett at 56 Morse, are large, shingled Queen Anne style residences, Morse Place after 1908 rapidly became a street of Four-



In 1914 the F. R. Patch Manufacturing Company, established in 1892 to fabricate marble-working machinery, built a new brick office (4a), with a Neo-Classical Revival style entryway and more windows than walls, thanks to steel frame construction, at its works west of the railroad complex. In 1922 a concrete block shop (4c) was attached to a portion of one of the brick buildings (4d) that the Patch company had erected on the site in 1902 after an extensive fire.

squares owned by modest income families. Colonial Revival style porches decorated many of the Foursquares, including that of Howe Scale employee Edward Donahue at 54 Morse (1908), the home of clothing manufacturer James Lillis at 49 Morse (1910), the house at 50 Morse (1912) built for Rutland Railway, Light, and Power Company manager Irwin Frost, and druggist Edward McClallen's home at 42 Morse (1913).

EAST OF MAIN STREET after 1910, development south of Woodstock Avenue continued at a modest pace, while development north of Woodstock accelerated rapidly. Large Colonial Revival style houses were built on the more desirable streets, which included Bellevue Avenue north of Woodstock and East Center Street just off South Main. In 1913 at 64 Bellevue, a new Colonial Revival type, the Dutch Colonial, was constructed for Willis Edmunds, a bank teller. This type, which quickly became popular, is characterized by a gambrel roof with large shed roof dormers running its length and a symmetrical, eaves-front facade with a central entry. In 1915 Frederick Chaffee, an officer of the F. R. Patch Company, had a similar Dutch Colonial Revival style home constructed at 15 East Center. Other Colonial Revival style houses ranged from the stuccoed home built at 23 East Center in 1913 for Rutland Garment Company principal E. Lewis Olney to the shingle-covered Foursquare type



Fittingly, gleaming white marble was used to face the Marble Savings Bank (A98) in downtown Rutland in 1924. Its style is Neo-Classical Revival, and shares with the 1856 U. S. Post Office and Courthouse (now the Rutland Free Library) the round arched openings and prominent first floors that were inspired by the architecture of the Italian Renaissance.

home with a matching two-car garage constructed at 47 Bellevue in 1914 for fashion store proprietor John McCauley.

Modest housing prevailed elsewhere east of Main Street. North of Woodstock, the streets Tremont, Deer, and Highland were laid out about 1915 and became the home of working people like carpenter Fred Savage, who in 1915 built a small gambrel-roofed, shingle-covered house with a recessed porch and a garage at 14 Deer, and painter and paperhanger Charles Daniels, who moved into a small gable-roofed house with Bungalow style details at 16 Tremont in 1916. In 1918 laborer Lewis Staves occupied a simple, gable-front, shingled-covered dwelling at 11 Highland. South of Woodstock many small bungalows were constructed, such as one built in 1914 at 4 East Street for Llewellyn Eggleston, principal of the Rutland Business College or another at 26 Engrem Avenue built in 1915 for stenographer Cassie Miner. Even simpler gable-front homes with Bungalow style porches were built in the area, such as the house of New England Telephone employee Vivian Fuller at 88 Jackson Avenue (1917).

The great conflict in Europe that began in August 1914 initially had little effect on the life of Rutland, but when the United States declared war against Germany and its allies on April 6, 1917, many Rutlanders volunteered for military service, and in September a statewide war conference was held in the city. Local industry and commerce were soon affected, particularly after the national War Board in December 1917 took control of the operation of all railways, including the Rutland Railroad and the street railway. The Allied victory, acknowledged in the armistice of November 11, 1918, was celebrated in the city with a spontaneous parade.

AFTER WORLD WAR I, Rutland hoped to resume the industrial and commercial growth that had characterized its previous half-century.



Bringing the image of the modern city to the Green Mountain State, the Service Building (A41) was the first "skyscraper" in Vermont, rising 7 stories above busy Merchants Row when it was completed in 1930. It was designed in the Art Deco style by the Boston firm of Hutchins and French, and like its big city brethren is constructed of a masonry "skin" that hangs on a structural steel skeleton.

Even before the end of the conflict, the Rutland Chamber of Commerce published an updated promotional brochure describing the beauty and commercial advantages of Rutland as a location for new business. In 1920 Chamber efforts succeeded in luring the Tauber-Lipton shirt company to a new building at 10 Cleveland Avenue, the site of the old Tim and Company shirt factory. Although few new manufacturing concerns followed Tauber-Lipton to Rutland, established industry generally remained strong throughout the 1920s. About 1920 Holmes Manufacturing added a new foundry (246 West Street) to its plant. In 1922 the F. R. Patch Company constructed a new foundry (4b) and other structures to replace much of its 1902 physical plant. Howe Scale, then under the aegis of Carl Hinsman, the son-in-law of former president John A. Mead, added the large, 3 story, brick "heavy sealing" shop (6k) to its works about the same time. And about 1925 Gustave Grimm's maple sugar equipment manufactory, then overseen by his



In the 1920s auto sales and service buildings were built in modern styles around the city to cater to the growing numbers of people who owned or were ready to buy cars in this new automobile age. John Cooteey's showroom (A95) on West Street, dating from 1927, is Art Deco in style with decorative colored tiles in the front parapet wall. New cars bought there could be gassed up at Burke's Service, a simple, c.1930 Tudor Revival style building at 61 Strong's Avenue.

daughter, Nella Grimm Fox (who managed the company from 1914 to 1951), expanded into a new 3 story brick structure adjoining its plant at 8 Pine Street.

Rail transportation in Rutland in the 1920s made painful adjustments in the wake of federal wartime control. The Rutland Railroad confronted the expenses of line maintenance deferred during federal control and the regulatory consequences of the 1920 National Transportation Act that limited its trade routes, as well as declining passenger revenues. The railroad announced a twenty-two percent pay cut for railroad employees in 1920, which led to a summer of strike threats (naturally deplored by the local business community) and then a strike in November and December. After some clashes, strikers returned to work and took the pay cut. In December the Rutland Railway, Light, and Power Company made its first request to the state to discontinue its streetcar line; loss of revenue during wartime control and declining ridership, which paralleled increasing automobile ownership, made the line a losing proposition. In 1924 the fate of the interurban line was settled. After repeated requests, and despite the opposition of downtown merchants, the company succeeded in scrapping the line; all service ceased the day after Christmas. That same day



Among the small, new neighborhood stores that opened up in the 1920s were these three: Bellomo's at 31 Forest (c.1923) with its unusual "Mediterranean," 2 story porch on the rear section, Rizzicco's 91 South Street (c.1925) market, stuccoed with a front parapet wall, and Lyon's, a c.1929 wood-frame building at 47 Woodstock that is attached to a Queen Anne style house on Bellevue Avenue.

the Rutland Bus Company began full-scale operations, serving the city from Merchants Row via a number of loops north, south, east, and west through neighborhoods new and old.

The conversion from dependence on trolley traffic to dependence on automobile customers furthered commercial development. Merchants Row was now a convenient automobile ride away not only for city residents but for those in surrounding towns who had never had access to the trolley system. A whole new range of businesses related to automobile sales and service flourished. To capture the growing number of automobile tourists, local businessmen successfully pushed the City to organize and maintain a municipal tourist camp south of the fairgrounds.

Downtown the prosperous commercial climate found expression in a number of new buildings. In 1924 an impressive, marble-faced home (A98) for the Marble Savings Bank, incorporated in 1882, was constructed at the corner of West Street and Merchants Row. The M. H. Fishman Variety Store opened in a new, ceramic



On Christmas Eve 1908 the primarily Irish Roman Catholic parish, Holy Innocents, celebrated its first mass in a roofed-over basement chapel at 60 South Main Street. Parishioners moved into their handsome, marble Neo-Gothic Revival style church (66 South Main) in 1926, and that year built a parochial school atop the old foundation.

tile-clad, 2 story structure (A67) at 68-70 Merchants Row about 1925. A similar, but more colorfully decorated, structure (A5) at 26-30 Merchants Row became a Montgomery Ward Company Store in 1928, and, the same year, an outlet of the First National Stores opened in a single story brick building (A4) next door. But the crowning achievement of commercial Rutland in the 1920s was yet to come. After a fire claimed the old Baxter National Bank and Music Hall building at 126 Merchants Row, Carl Hinsman elected to construct a 9 story "skyscraper" on the site. Designed by the Boston architectural firm of Hutchins and French in the modern Art Deco style, the Service Building (A41), begun in 1928 and finished in 1930, was the tallest building in Vermont when completed. Rather than reproducing classical swags, medallions, and urns, as was done on other Merchants Row buildings during the 1920s, here terra cotta was used to decorate the facade with the chevrons and other ornament characteristic of the Art Deco style. Serviced by a modern elevator and utilities, the building was capped with a beacon light to serve as an aid for airplane navigation.

AUTOMOBILE SALES AND SERVICE
boomed as dealer financing and general prosperity put an auto within the financial means of



Rutland high school students, who for several generations had attended classes in the old Rutland Academy (now demolished) on Center Street, moved in 1928 to a brand new school on Library Avenue. Built of brick in the Neo-Classical Revival style, the building has a central block with four monumental columns framing the marble-trimmed entrance and two long wings stretching to the rear.

most adults. William Williams opened a brick, auto sales showroom at 92 West Street about 1921. In 1924 Miller Auto Sales took over what had been the Rutland Garage Company (begun in 1915) at 29-31 Wales Street (A20). In 1927 John Cooteey opened his auto showroom (A95), perhaps the most colorful Art Deco style structure in Vermont, on West Street. Further out at 365 West at its intersection with Columbian Avenue, Earl Allard opened a showroom and service garage in 1929. Delivery by rail allowed the Rutland Gas and Oil Company, opened in 1929 at 446 West Street, to offer discount gas and heating oil from its station and bulk tank complex (2) at the west edge of the city. Corner service stations, like Burke's Service constructed about 1928 in the Tudor Revival style at 61 Strong's Avenue, appeared along all main thoroughfares. By 1929 the number of cars in downtown Rutland began to cause some concern, and local merchants started their first, and certainly not their last, campaign to get the City to solve "the parking problem."

As downtown grew more congested and, thanks to the demise of the trolley and the construction of housing ever farther from the city center, more remote, neighborhood markets were built to fill the need for groceries available within convenient walking distance of home. In the southwest, grocer Joseph Bellomo opened a market about 1923 at 31 Forest Street, which he remodeled into a stuccoed "Mediterranean" style building, and about 1925 Louis Rizzicco opened a smaller grocery at 91 South Street. In the north end, grocer Pereival Wood operated a small store at 109 Lincoln across from the Lincoln School beginning in 1927. About 1929 the grocery at 47 Woodstock Avenue, attached to 38 Bellevue, was begun by John F. Lyons. And in 1934 Leonard Oney opened a small grocery at 22 Killington Avenue next door to his home.

Entertainment in Rutland during the "Jazz Age," as in cities nationwide, revolved around



When Evelyn Matthews married Charles Palmer in 1917, Evelyn, who had excelled at mechanical drawing in high school, earned an architectural certificate by mail to design the couple's new home. Their house, along with a matching garage, was built in 1924 at 44 Hazel Street by Charles and Evelyn's father, Levi Matthews, both carpenters. It is a good example of how resourceful builders used standard building materials and house forms to create a custom home. This bungalow, its typical overhanging eaves supported by open, wooden brackets, has a front porch with cobblestone post pedestals and matching planters on each side of the front steps, and special interior features.

sports, movies, music, automobiles, and defiance of the national prohibition on the manufacture and sale of alcohol, which began in 1919. In 1922 aging Wayne Temple, grandson of Rutland Bank founder Robert Temple, remarked with disgust that "there appears to be nothing worth doing save motoring and playing golf and baseball." Businessmen and professionals patronized the fairway of the Rutland Country Club, while young men of all classes formed baseball clubs throughout the city to compete with each other and teams from Proctor, West Rutland, and elsewhere. The Rutland theatres showing silent motion pictures attracted an expanding audience; even the old Ripley Opera House added movies to its list of tasteful musical entertainments. Around the corner from the Masonic Hall, Rutland Shriners erected the Strand Theatre (A38) in 1919 on Wales Street. The pianists and others who accompanied the movies or played for vaudeville and other theatrical entertainments included such musicians as Black jazzman Gordon "Raz" Johnson, who boarded in a house on Terrill Street. Another popular form of entertainment was to motor up and down the state on portions of "The Green Mountain Tour," outlined in a publication of 1917 by Mortimer Proctor. Motorists and others could also stop by the taxi stand at the Bardwell



In 1911 engineer M. C. Tuttle designed for the Rutland Fire Clay Company a series of industrial buildings (8) on Curtis Avenue to replace a number of structures that recently had been destroyed by fire. With their expanses of metal frame windows (some now boarded up), these buildings are an excellent example of early 20th century industrial design. Company president, and later Rutland mayor, Arthur Perkins lived in a

large, brick Colonial Revival style house (242 South Main Street) built in 1917 not far from the plant. Neighboring employees included a company foreman, chemist, superintendent, and shipping chief, who lived, respectively, at 1, 3, 5, and 7 Curtis Avenue, houses built in 1926 with matching garages. Numbers 1 and 5 Curtis have similar designs with hip roofs, while 3 and 7 Curtis have gambrel roofs.

Hotel and consult with George "Flicker" Horam to locate bootlegged liquor or travel to Eddie Welch's place in the old brick grocery at 37 Strong's Avenue, where you could get a drink or a gallon and, if male, catch the fringed taxi to "Billet-doux's" bordello on the Cold River Road.

Despite the often decried immorality of the post-war age, many civic, religious, fraternal, and educational building goals were achieved in Rutland. In 1920 the imposing, castlelike, brick Rutland Memorial Armory (B11) was completed on West Street with a large gymnasium used for National Guard training as well as many community sporting and other events. The Rutland Hospital doubled its capacity in 1928 by constructing a new, 3 story, brick wing (now standing alone at 46 Nichols). After a fire consumed their ornate 1898 church on West Street, Rutland Methodists constructed a modest, stone-faced, Neo-Gothic Revival style chapel at 45 Chestnut Street in 1926. Adath Israel Synagogue acquired the old Baxter Memorial Library (96 Grove Street) in 1927 and converted it to the Rutland Jewish Center. Up on Main Street Park, the local International Order of

Odd Fellows chapter dedicated its brick and stuccoed meeting hall (B43) the same year. In 1928 the Knights of Columbus added a 2 story, brick gymnasium and assembly hall to their meetinghouse, the former Royce family home (A103) on Merchants Row. The renegade Catholic parish, which had been meeting in a roofed-over foundation at 60 South Main Street since 1908, finally dedicated its new Neo-Gothic Revival style church, Christ the King, at 66 South Main in 1926. The same year the parish built its own parochial school, Holy Innocents, atop the old foundation. For St. Peter's Parish, the new, brick, 3 story Mount Saint Joseph Academy was constructed in 1926-27. For those whose children attended public schools, a long-sought-after modern high school was erected on Library Avenue in 1928. Built of brick in the Neo-Classical Revival style, the school was constructed with one of its long ell's to house a gym and lunchroom.

RESIDENTIAL GROWTH remained strong throughout the 1920s, much as it had in the first two decades of the century, impelled by the need



This oversize Dutch Colonial Revival style house at 113-115 North Main Street was built about 1929 for two families, as can be seen by the two small entry porches on either side of the front facade.

to house a population that swelled from 14,954 residents in 1920 to 17,315 in 1930. The southern fringe of the city continued to develop, infill construction predominated in the western and northern areas, and, as just before the war, rapid new development took place in the areas east of Main Street.

On the southern fringe of the city, proximity to the Rutland Fire Clay Company on Curtis Avenue was responsible for some modest new residential development southeast of the fairgrounds. Arthur Perkins, president of the company, had a large, fashionable, brick Colonial Revival style home built in 1917 at 242 South Main Street at the corner of Curtis. Between Perkins's house and the company, four large, boxy, basically Georgian plan homes were built in 1926 all in a row at 1, 3, 5, and 7 Curtis; each is differentiated by variations in ornament and roof type; numbers 1 and 5 have hip roofs, while numbers 3 and 7 have gambrel roofs. Number 1 was occupied by Verne Vose, foreman of the company; number 3 became home to Craig Perkins, company chemist; Lawrence Tobdell, company superintendent, moved into number 5; and Herman Dole, shipping chief, resided at number 7.

Just across South Main Street, "Marble City Park," a speculative development including the short Dana, Marble, and Coolidge avenues, was laid out just south of the fairgrounds about the time of World War I. The small, Tri-Gable Ell plan house with a Colonial Revival porch at 14 Dana occupied in 1916 by teamster Eddy Hinckley is typical of the earliest homes in the "Park." Houses built in the 1920s were usually bungalows with matching garages, such as 20 Dana built about 1923 and occupied by stenographer Percy Hinckley, or simple structures with some Bungalow style elements, such as 4 Marble, home to plumber Fred King beginning about 1925. The large Dutch Colonial style house built about 1925 at 26 Marble for life insurance agent Clarence Barlow is atypical for the small neighborhood of modest dwellings.



Evoking an image of a picturesque French cottage in rural Normandy, this house at 54 Bellevue Avenue has stuccoed walls that look like thick, plastered stone, various sized windows, brick "quoins" around the arched entryway, and a steeply pitched roof covered with slate. It was built in 1926 for Cleon Perkins, treasurer of the Rutland Fire Clay Company.

On the western fringe of the city new house construction in the Pine Hill neighborhood continued to fill empty lots among established homes and on the northern ends of Hazel and Cramton streets. One such lot was filled in 1924 by a Bungalow style home, designed by Evelyn Matthews Palmer and constructed by her husband Charles and her father Levi Matthews, who had built his home (41 Hazel) across the street in 1892. Other bungalow type dwellings built in the neighborhood during the 1920s included two identical eaves-front bungalows with matching garages built about 1929 at 67 and 77 Hazel for Paul Kotuby and Charles Scuba, respectively, both employees of Vermont Marble Company. A large Foursquare type house with a Bungalow porch at 214 State Street, also built about 1929, was occupied by city employee Alexander Hodor and his wife, Mary, a domestic.

In the northern portion of the city upper Grove Street continued to be a status address where three Colonial Revival style, Georgian plan dwellings, reminiscent of many early 19th century structures in Rutland County, were built about 1929. Dr. Ralph Seeley occupied the brick-veneered house with entry fanlight and sidelights at number 216. The brick 234 Grove has a similar but recessed entry and was the home of Dr. Charles Swift. For his parents, Atty. and Mrs. Marville Webber, architect Payson Webber designed a wood frame house at 240 Grove with an entry flanked by fluted pilasters and topped by a pediment.

In the neighborhood between Grove and North Main streets infill construction took the form of Bungalow and Colonial Revival style buildings, with fewer Foursquare types. Eaves-front bungalows with recessed porches were popular; Howe Scale employee Richard Bolster occupied one at 19 Roberts Avenue about 1923, and Fred Smith, president of Smith Lumber Company, moved into another at 111 Church Street about 1925. Dutch Colonial style houses



Contractor Frederick Ives, "Builder of Artistic Homes," began developing Ives and Litchfield avenues to the east of North Main Street about 1920. Among houses he probably built are two attractive bungalows. Number 66, the c.1921 home of garage owner William Williams, has open wooden braces under the eaves and wide clapboards, while 68 Ives (c.1919), owned by James Dunn of Dunn Brothers plumbing and heating business, has unusual solid braces with zigzagged

edges and shingle siding. Slightly larger and more traditionally designed houses on Litchfield include two impressive Colonial Revival style buildings at numbers 52 and 60. Monumental, fluted Ionic columns support the entry portico of 52 Litchfield, built c.1929 for salesman Eames Hopkins. Minnie Bush's c.1933 house at number 60 has a single-story entry porch with fluted Doric columns and a rooftop balustrade.

were also popular; Dr. Bradford Powers moved into a large one about 1923 at 204 North Main, while a more modest one was built in 1926 at 20 Roberts for laundry service proprietor Henry Borden. Renters lived in such two-family residences as those built about 1929 at 13-15 Melrose and 6-8 Crescent, both Foursquare-like in form with Bungalow style entry porches; a Dutch Colonial two-family at 113-15 North Main; or the eclectic four-plex at 25 Cottage with 2 story oriel windows, a Bungalow style entry porch, 2 story Colonial Revival style side porches, and a stepped parapet with bracketed frieze.

THE REAL BOOM IN HOUSING in Rutland during the 1920s occurred east of Main Street. North of Woodstock, Bellevue Avenue continued to develop and Litchfield and Ives avenues became streets lined with large, fashionable homes. Temple, Clinton, and Deer streets supplied sites for more modest housing. South of Woodstock, more large houses were built on East Center Street, while smaller and simpler housing predominated on a number of new streets east of East Street.

Bellevue Avenue, its length traveled by one of the new bus loops, became a virtual showcase for the most popular styles of the 1920s with homes built for white-collar workers in the Dutch Colonial, Georgian, "Norman Cottage," and Bungalow styles. Dutch Colonial style houses came in a "full" size (with a central entrance flanked by the windows of a room on each side), like the one occupied by piano store employee Neil Bradley at 57 Bellevue (1924), and a half plan size (with an entrance at one side of the eaves-front and the windows of a room on the other side), such as 80 Bellevue, built in 1926 for Rutland Railway office employee James Hayward, or 81 Bellevue (c.1929), occupied by the similarly employed Lloyd Standish. Colonial Revival style houses modeled after 18th century Georgian style structures were generally Georgian plan buildings with exterior wall chimneys and columned porches, such as 52 Bellevue (c.1925) occupied by high school teacher Lacy Bump, or with a monumental portico, such as the home at 84 Bellevue (1926) of Earl Smith, secretary of the Smith Lumber Company. The "Norman Cottage" design with its trademark, a steeply pitched gable roof and small, 1 story projecting bay to one side of the front entrance, was chosen by



A good example of a modest bungalow, this house (16 Deer Street) was built about 1923 by carpenter Charles Brown for his family. It is a simple gable-roofed building, dressed up by exposed rafter tails, characteristic open brackets under the eaves, and a shady front porch.

Cleon Perkins, Rutland Fire Clay Company treasurer, for his stuccoed home at 54 Bellevue (1926). His brother, company secretary Craig Perkins, had a similarly styled home built at 129 Bellevue about 1930. Bungalows ranged from the sprawling 122 Bellevue with its arcaded porch, built about 1925 as the home of superintendent of schools William Fairchild, to the more modest 116 Bellevue, built about the same year for teacher Elwood Ireland.

Builder Frederick Ives and Mrs. Helen Litchfield evidently cooperated to develop Ives and Litchfield avenues, which were laid out at the end of World War I. In 1919 Mrs. Litchfield resided in a roomy, shingle-covered bungalow, presumably built by Ives, at 61 Ives, which the builder then occupied beginning in 1921. Two large, well-detailed bungalows at 66 and 68 Ives, also probably the work of Ives, were constructed about the same time, the first occupied by garage owner William Williams and the second the home of James Dunn of Dunn Brothers, a plumbing and heating company. About 1923 several stylish Colonial Revival houses were built on the street including a very large Dutch Colonial at 67 Ives occupied by Lathrop Baldwin, treasurer of the Marble Savings Bank, and three large variations on the Georgian plan with differing "Colonial" entry decoration at 54, 56, and 62 Ives, the homes, respectively, of mortgage company principal Henry Root, insurance agent Fred Roberts, and wholesale grocery manager Lorenzo Sheldon.

Litchfield Avenue developed soon after Ives and rapidly attracted affluent residents who had sophisticated Colonial Revival style homes built. About 1925 life insurance broker Prentiss Kent had a Georgian plan home only slightly different from those on Ives built at 70 Litchfield. In 1926 successful accountant Bradbury Staples moved into 66 Litchfield, another Georgian plan house with Colonial Revival style entry details. In 1927 a house almost identical to 70 Litchfield was constructed at number 64, becoming home to Leroy



These two brick Foursquares, 15 and 17 Clinton Avenue, were built by Jerome Gosselin, a mason, in 1926—the first on speculation and the second as his home, a common practice among those engaged in the building trades.

Noble, business manager of the *Rutland Herald*. About 1929 salesman Eames Hopkins moved into one of the most impressive Colonial Revival dwellings in the city at 52 Litchfield; windows topped by fanlights flank an entrance, with sidelights and a modillion entablature, sheltered by a monumental portico supported by fluted Ionic columns. Next door at 56 Litchfield the next year, retired Morris Patterson had yet another elaborate, Georgian plan Colonial Revival style house built, this time with its entry porch supported by aluminum Corinthian columns.

Other streets in the area east of Main Street and north of Woodstock Avenue provided sites for housing for those of modest means. On the newly laid out Highland Avenue, laborer Lewis Staves made a gable-front, shingle-covered house at number 11 his home about 1921. Among others, several carpenters built their houses on Deer Street: Charles Brown a bungalow at 16 Deer (c.1923), Edward Allard a different type of bungalow at 13 Deer (c.1925), and Guy Thayer a simple Georgian plan home at 22 Deer (c.1929). On Clinton Street in 1926 mason Jerome Gosselin built two Foursquare type houses with Colonial Revival style porches at numbers 15 and 17, the first on speculation and the second as his home. A simple house with a Bungalow porch at 2 Leonard Street, also built on speculation, remained empty in 1928 and 1930.

SOUTH OF WOODSTOCK AVENUE a number of new streets were laid out and old ones extended in the 1920s. Development on Harrington Avenue took the form of simple homes similar to those on the minor streets north of Woodstock. The home built at 68 Harrington and occupied about 1921 by clerk John Noble is a typical Foursquare. About 1925 carpenter David Munger built two characteristic eaves-front bungalows at 118 and 120 Harrington, the first as his home and the second to be used as his office until it could be sold. On Charles Street, laid out in 1923, three almost identical, small



After a flood in November 1927 washed out bridges throughout the state, many were replaced by metal bridges. This one on River Street over the Otter Creek has two sections, one with a pony truss and one with a larger through truss.

Foursquare type houses were built about 1925; number 5 was occupied by Rutland Railroad baggage master Merald Cook, 17 Charles became home to Frederick Osgood, an employee at F. R. Patch Manufacturing, and Norman Bruce, a railroad employee, moved into number 19. The small bungalow at 10 Charles, occupied by Tuttle Company pressman Arthur Papincau, is typical of the modest housing found elsewhere in the neighborhood. Birchwood Avenue, one street north of Charles, was laid out in 1927 with George Tappan in a "Norman Cottage" at number 19.

Lots east along Engrem, Jackson, and Killington avenues were subdivided in the 1920s, providing more house sites for the small, vernacular homes of those of modest means. Foursquare types ranged from a large one, built about 1929 for Rutland Railway employee George Tully and family, at 76 Killington to a 1½ story hybrid Foursquare-bungalow at 63 Jackson, occupied by mason J. Benjamin Harrison about 1925. Bungalow types ranged from the well-detailed, gable-front home with a matching two-car garage of mason William Harrison at 51 Engrem (1926) to the more typical, small eaves-front bungalow at 38 Engrem that became the residence of Rutland Railway employee Thomas Hogan in 1926. For those who could not afford to rent or own one of the new homes, older houses were converted to apartments and a few new multi-family dwellings were built, such as the unusual stuccoed two-family built in 1927 at 24 East Street.

Although the pace of city growth accelerated as the decade grew old, an event of statewide significance checked it, if only momentarily. On November 4, 1927, after several days of heavy rains, record flood waters swept over most of Vermont. Rutland was particularly hard hit after the rampaging East Creek broke through the Glen Station dam, submerging several areas of the city. Over one hundred families were driven from their homes and damage was estimated at some two million dollars. The Rutland Railroad experienced 365 washouts on its line and lost 269



The construction between 1931 and 1933 of the U. S. Post Office and Courthouse (A96) on West Street provided jobs for some area workers during the Great Depression. Designed in the Neo-Classical Revival style with Corinthian columns under the supervision of the federal government architect, James Wetmore, the building makes abundant use of local marble — on the first floor, around the windows, and in the corner quoins and rooftop balustrade. The inside is also notable for its murals of Vermont history, executed by Stephen Belaski in 1937 for the Work Projects Administration.

out of a total of 413 miles of track. Despite the extensive damage, workmen and volunteers quickly restored necessary services. The major result of the flood was the improvement of many city streets and the replacement of wooden bridges with new metal truss ones, such as the pony and through truss bridges over the Otter Creek on River Street.

The year 1928 was a banner year for business, but the twenty-seven percent increase in bankruptcies statewide and stock market crash of October 1929 put an end to the boom. Some Rutland businessmen, however, thought perhaps it was nothing that could not be cured with a little optimism. As one put it in January 1930, "Rutland is the center of a trading area of nearly 100,000 persons. They come here in their automobiles to buy every day of the week . . . [more] have come in this past year than ever, and it will be the same next year . . . There are still lots of opportunities open!" But the situation got worse. Credit dried up, workers faced shortened hours and unemployment, and commerce declined. The housing boom, which had been almost continuously sustained since the late 1870s and created the many historic neighborhoods of Rutland today, came to an end with the Great Depression.

Nonetheless, some individuals, both wealthy and of more modest income, did find the wherewithal to have new houses built during the 1930s. One trendsetting house, designed by Hanover, New Hampshire, architect Jens F. Larson, was completed in 1930 at 1 Shadow Lane for retired businessman Earl Willson. It is a large, stone "French farmhouse" with a polygonal, copper-capped tower and Colonial Revival style elements, including a 2 story entry portico. This



The distinctive stone house at 1 Shadow Lane, completed in 1930 for Earl Willson, was the work of architect Jens F. Larsen, nationally known for his design of college buildings, including the Baker Memorial Library at Dartmouth College in New Hampshire. Larsen designed several homes in Rutland that were built about 1930 and became local style trendsetters. A similar home built of brick was constructed about 1933 for Dr. Benjamin Cook at 154 Bellevue Avenue.

"French farmhouse" style, with its picturesque massive stone end-chimneys, "L" plan, and multi-paned windows, also proved popular with several other city residents. Dr. Benjamin Cook, on the staff of the Rutland Hospital, had a brick version with an attached garage wing constructed about 1933 at 154 Bellevue Avenue, and about the same time Phillip Lyons, president of the Rutland Grocery Company, moved into a smaller, stone and wood version at 17 North Street Extension.

COLONIAL REVIVAL STYLE homes remained popular, too, among those who could afford to build. Mrs. Minnie Bush moved into a large Georgian plan house with a Colonial Revival style entry porch at 60 Litchfield Avenue about 1933, the same time that dentist Bradford Godfrey occupied a somewhat more modest half Georgian plan home at 57 Temple Avenue. Mrs. Marion Young had a large, brick Georgian plan mansion built at 231 Grove Street in 1936. And about 1937 Dr. Alberic Bellerose, Jr., occupied what is perhaps the most interesting Colonial Revival style dwelling in the city. Based on the outstanding Federal style house built in 1823 by masterbuilder Thomas Dake for Benjamin



The extraordinary house at 3 Belmont Avenue is not just an unusual Colonial Revival style building but a replica of an 1823 Federal style house in Castleton village that was the work of master builder Thomas Dake. It was built about 1937 for Dr. Alberic Bellerose, Jr.

Langdon in Castleton village, the house at 3 Belmont Avenue has 2 story, polygonal bays on each side of a central fanlit entry and a second story Palladian window that are recessed beneath an eave supported by two monumental columns.

Although few of modest means had new houses built during the 1930s in Rutland, those houses that were constructed generally retained Bungalow styling. In 1933 carpenter Charles Anderson built himself an eccentric bungalow at 42 East Center Street with a recessed Colonial Revival style porch on two sides. About the same time John Farrell retired to a stuccoed bungalow with cobblestone accents at 11 Melrose Avenue, and Rutland Railroad employee John Delpha and his wife, Mary, and son, John, moved into a bungalow at 24 Jefferson Street with eave "knee-braces" and a matching garage. Typical of yet simpler housing, the house with a Bungalow porch at 54 Jackson Avenue became home to pharmacist Edgar Holden about 1933.

As the Depression deepened, President Franklin Roosevelt declared a "bank holiday" in 1933 and unemployment worsened. Various government work projects offered some relief. Construction of the new, overscaled Neo-Classical Revival style U. S. Post Office and Courthouse (A96) on West Street in 1933 provided some jobs for local contractors. City construction projects, such as the new concrete State Street bridge constructed in 1935, also provided jobs. A number of Rutlanders participated in such national work-relief programs as the Civilian Conservation Corps, where a man received room and board and \$30.00 per month for four months. One local CCC project was the construction in 1936 of a tourist camp in the Aitken State Forest just over the Rutland town line in Mendon. The same year the Rutland Chamber supported a local businessmen's club formed to develop a ski area on Shrewsbury Peak; the CCC cleared the trails and built a shelter at the base.



In 1937 Anthony Salerni opened his new market in an older house at 102 Strong's Avenue. It was remodeled for its new use by the addition of a storefront of marble on the first floor and on the second floor buff colored brick that ends in a curved parapet.

As employment improved somewhat in the second half of the 1930s, commerce did also. On lower Strong's Avenue Louis Segale's grocery opened in 1934 at number 40, and in 1937 Anthony Salerni's South End Food Market opened at number 102, both in former homes remodeled with brick storefronts and falsefront parapet walls. Automobile-oriented services also recovered; new filling stations opened and roadside diners supplied a quick meal. Lindholm's Diner (B13; now sheltered within a "barn board" sided enclosure) opened in 1937 at the intersection of U.S. routes 4 and 7. The proliferation of corner service stations led to a City ordinance in 1938 that required them to install curbs at intersections. In an effort to encourage downtown commerce, the Rutland Chamber persuaded the City in 1937 to provide free parking. The Rutland Development Corporation was then formed to purchase property on Willow and Edson streets for the first off-street city parking.

THE SECOND WORLD WAR engulfed the life of Rutland as it did the nation after the Japanese attack on Pearl Harbor in December 1941. Local industries converted to producing needed wartime materials, downtown became the site of successful enlistment and war-bond rallies, and volunteers scoured the neighborhoods during scrap metal drives. With full wartime employment and then the coming of peace in 1945, Rutland once again looked forward to a bright future. A flood on June 3, 1947, caused by the rupturing of the East Pittsford dam on East Creek after a heavy rain, caused much damage but was merely a skip in the beat of postwar city life.

In the last half of the 1940s building in Rutland achieved the look of modernity it aspired to in the 1930s but could not attain because of the economic depression. New structures were built in the Moderne style, thencefore seen only in the Lindholm Diner (B13). Most important of these structures is the Albert Rosenblatt and Company



For fifty years tourists, business people, and area residents traveling along busy U.S. routes 4 or 7 through Rutland City have stopped at Lindholm's Diner (B13, c.1937), a handsome Sterling Streamliner whose rounded forms, covered by enamel metal panels and stainless steel, evoke an image of a speeding railroad car. Although this diner is now covered with "barn-board" siding, its streamlined interior is still intact.

dress factory built in 1946-47 onto the old Tauber-Lipton factory at 10 Cleveland Avenue. A 2 story, orange ceramic tile-faced structure, the factory achieves a streamlined appearance through its glazed surface, the horizontal thrust of its long banks of metal-framed, multipane windows, and a rounded corner filled with glass block. Glass block was also used to lend a touch of Moderne styling in a towerlike parapet centered over the entry of a gas station remodeled in 1946 at 227 South Main Street. A streamlined effect was achieved on other gas stations by encasing them in enameled metal panels, as was done to a station at 147 State Street in 1948. In 1950 the Munsat Jewelry Company remodeled a storefront in the Tuttle Block (A61), adding shiny black Carrara glass beneath the display windows and above metal panels emblazoned in neon with the company name. The same year the Grand Furniture store remodeled a former shop at 82 West Street by encasing the facade in metal panels, putting in a back-sloping, all-glass storefront beneath a Moderne style, projecting sign-cornice, and placing a neon sign atop the structure.

Despite the optimism of the immediate postwar period, Rutland was soon confronted with unemployment and related problems caused by a long-term decline in the marble and slate industries of the county and an attendant decline in the revenues of the Rutland Railroad, which depended heavily on shipping by the stone-working and allied industries. The railroad, facing bankruptcy, was reorganized in November 1950 as the Rutland Railway. The retrenchment of railroad unions in the face of continuing job losses led to a 1953 strike, which in turn led to an end to the unprofitable passenger service on the line. The downtown passenger depot on the west side of Merchants Row was demolished, and on its site the City constructed a parking lot.

The Rutland Development Corporation,



A shiny glazed surface of orange ceramic tiles, long stretches of windows, and a rounded corner of glass blocks combine to make this building (10 Cleveland Avenue) an outstanding Vermont example of mid 20th century, streamlined industrial design. Built in 1946-47, it was added to the 1920 Tauber-Lipton Shirt Company building by Albert Rosenblatt & Company to provide more space for its dress factory.

working with the Rutland Chamber of Commerce, the City, and, after 1958, New Industries, Inc., attempted to mitigate the effects of the declining stone industry and railroad employment by laboring to attract and retain industry. Their successes between 1950 and 1960, including retention of a Tampax, Inc., plant, the location of a General Electric plant on Columbian Avenue, and creation of an industrial park with Moore Business Forms as its first occupant, helped keep Rutland from a major unemployed crisis. Growth of the then developing Killington and Pico ski areas in the neighboring towns of Mendon and Sherburne also generated commercial and service business, which led to new employment opportunities. Even the Rutland Railway remained solvent in the last half of the 1950s, and the city seemed to have overcome its postwar doldrums.

IN 1961 THE CITY hosted the bicentennial of the Town of Rutland, chartered in 1761, with a fabricated "historic village," which operated throughout the summer months. Then in September a lengthy strike, which made history, began against the Rutland Railway. Lasting for over a year, the strike led to a request by the management of the railway to the Interstate Commerce Commission to abandon the line; permission was eventually granted in May 1963. After public outcry over the prospect of permanent abandonment, the State of Vermont purchased the line for its scrap value in August 1963 and has since negotiated with several concerns to keep the Rutland to Burlington and Rutland to Bellows Falls routes open. In 1964 the remains of the downtown train complex were demolished (with the exception of two car repair shops (A79, c.1855; A80, c.1900)) and in 1965 the Rutland Shopping Plaza opened on the west side of Merchants Row to help downtown compete with businesses now established along highways on the fringes of the city.



Seward's Dairy opened its new office and roadside "family restaurant" in 1946 in a simple, 2 story building (224 North Main Street) constructed of concrete blocks with brick facing. Flanking single-story sections with rounded glass block walls give the structure a Moderne style appearance, and a rooftop neon sign catches the eye of passing motorists.

The need to attract customers and their automobiles to an increasingly congested downtown accelerated the trend, established by Grand Furniture in 1950, to cover the faces of old commercial blocks with metal panels in an effort to appear up-to-date. Remodeling reached its peak in the 1960s when the better part of both sides of Merchants Row was sheathed in largely blank, gaudily colored metal. In the 1970s the "natural" look of "barn board" facades became popular, and yet more historic buildings were "updated." Despite the shopping plaza and attempts to update, downtown lost business to the new Rutland Mall on U.S. Route 4 on the east end of the city and the West Rutland Mall on Route 4 west of the city.

As Rutland approached the national bicentennial in 1976, a group of Rutland merchants and civic leaders formed the Downtown Development Corporation to rejuvenate the aging commercial center. The coincidence of federal bicentennial matching grant funds, administered through the Vermont Division for Historic Preservation, with the efforts of the corporation led to the Rutland Historic Preservation Project, the first of its kind in the state. It provided grants and financing for rehabilitation projects on historic buildings within the downtown, courthouse, and Main Street Park neighborhoods. These combined funds, and the attendant momentum to improve the appearance of downtown, resulted in the removal of sheet-metal facades and restoration of significant architectural details on many buildings along Merchants Row. Historic Preservation grant funds also contributed to restorations of the Longfellow School and the Baptist and Congregational churches. Further, the nomination of the Rutland Courthouse Historic District to the National Register of Historic Places in 1976 and the nomination of the Rutland Downtown Historic District to the National Register in 1980 have made buildings in the same area eligible for federal income tax



After World War II many downtown Rutland merchants began updating their original, historic storefronts with modern materials for a smooth, bright appearance. In 1950 this jeweler altered a store in the first floor of the Tuttle Block (A61, c.1906) with new display windows framed by slick, black Carrara glass below and a colorful pink neon sign on white enamel metal panels above.

credits. This, in turn, has encouraged many other rehabilitation projects.

Recognition of Rutland landmarks elsewhere in the city has led to the successful nomination to the National Register of such institutional buildings as the Longfellow School, the Baxter Memorial Library/Rutland Jewish Center, and the St. Peter's parish buildings, and such distinguished residences as Charles Clement's "Clementwood," and Redfield Proctor's house. In addition over 1,500 structures throughout the city have been listed in the Vermont State Register of Historic Places; many of these are also eligible for National Register listing. Prominent among these are intact 19th and 20th century



While many mid 20th century roadside commercial structures are fast disappearing or being unsympathetically remodeled, the 1950 Midway Diner (120 South Main Street) with its rounded forms covered by sheets of shiny stainless steel still stands as a well-preserved example of late Moderne style architecture.

neighborhoods and a number of imposing industrial structures ranged along the rail lines of the city. Of the many important industrial complexes, no property has more potential to evoke the great industrial era of Rutland than the now vacant Howe Scale works; its innovative design features and its outstanding role in the history of the city hold the promise of successful preservation and redevelopment. With its downtown railroad complex already lost, Rutland City now faces the challenge of preserving an important historical legacy of exceptional architectural complexity and beauty, a legacy, which if not squandered, will help Rutland retain the riches of livability and economic vitality.

RUTLAND CITY STATE REGISTER
MAP AND LISTINGS

All named streets on map indicate historic site listings that follow the Rutland City map. Listings are organized alphabetically by street name and then by street address number.

Circled numbers on map represent historic building complexes, which are listed by their numbers following the street listings.

Shaded areas identified by letters in squares indicate historic districts. They are listed with their own district maps following the street and complex listings.

CITY OF RUTLAND MAP

Sites Listed in the State Register of Historic Places

(Named streets and numbered building complexes correspond to Register listings that follow.

For **A** and **B**, see historic district maps and listings that follow street and complex listings.)



CITY OF RUTLAND
Sites listed in
the State Register
of Historic Places
(For locations
see street and
historic district maps.)

143 Adams St.

House, 1916

Bungalow style, wood shingle, gable roof, 1½ stories.
 Features: marble, oriel window, porch, stickwork, rafter tails, distinctive dormer, gable fanlight.

145 Adams St.

House, c.1920

Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
 Features: cobblestone, Bungalow porch, bay window, distinctive lintelboards, shinglework.

147 Adams St.

House, 1915

Bungalow style, wood shingle, gable roof, 1½ stories.
 Features: distinctive chimney, stickwork, distinctive dormer, recessed porch, rafter tails, fieldstone.
 Related garage.

148 Adams St.

House, c.1920

Colonial Revival style, wood shingle, gable roof, 2½ stories.
 Features: round arch window, bay window, Colonial Revival porch, distinctive lintelboards
 Related garage

149 Adams St.

House, c.1925

Bungalow style, wood shingle, gable roof, 1½ stories.
 Features: stickwork, porch, rafter tails, marble.
 Related garage

155 Adams St.

House, 1915

Bungalow style, gable roof, 1½ stories.
 Features: distinctive chimney, porch, stickwork, rafter tails, oriel window, distinctive lintelboards.
 Related garage.

156 Adams St.

House, 1918

Bungalow style, wood shingle, gable roof, 1½ stories.
 Features: porch, rafter tails, distinctive dormer, unusual window

157 Adams St.
 House, c.1925
 Gable roof, 1½ stories.
 Features: porch, cobblestone, bay window, shinglework.
 Related garage

177 Adams St.
 House, c.1895
 Gable roof, 2½ stories.
 Features: Queen Anne porch.

181 Adams St.
 House, c.1900
 Gable roof, 2½ stories.
 Features: Colonial Revival porch.

186 Adams St.
 House, c.1900
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: shinglework, Queen Anne porch, marble.

1 Aiken Pl.
 Parsonage, c.1825
 Vernacular-Greek Revival style, sidehall plan, 2½ stories.
 Features: sidelights, transom.

44 Allen St.
 House, c.1880
 Sidehall plan, 2½ stories.
 Features: marble, Queen Anne porch.

47 Allen St.
 House, c.1885
 Gable roof, 2½ stories.
 Features: Colonial Revival porch.
 Related carriage barn.

52 Allen St.
 House, c.1890
 Gable roof, 2½ stories.
 Features: marble, Queen Anne porch.

56 Allen St.
 House, c.1870
 Sidehall plan, 2½ stories.
 Features: corner pilasters, entry entablature, Italianate porch.

66 Allen St.
 House, c.1890
 Gable roof, 2½ stories.
 Features: marble, Queen Anne porch.
 Related carriage barn

72 Allen St.
 House, c.1895
 Gable roof, 1½ stories.
 Features: Queen Anne porch
 Related shed.

149 Ash St.
 House, c.1900
 Vernacular-Queen Anne style, gable roof, 1½ stories.
 Features: shinglework, Queen Anne porch, marble.

13 Baxter St.
 House, c.1895
 Gable roof, 2½ stories.
 Features: oriel window, stained glass, Colonial Revival porch, distinctive lintelboards.
 Related garage.

19 Baxter St.
 House, c.1875
 Italianate style, gable roof, 2½ stories.
 Features: cornice brackets, porch, marble, triangular arch window

21 Baxter St.
 House, c.1875
 Vernacular-Italianate style, sidehall plan, 2½ stories.
 Features: transom, Italianate porch.

23 Baxter St.
 House, c.1875
 Sidehall plan, 2½ stories.
 Features: Queen Anne porch, Colonial Revival porch, marble.

30 Baxter St.
 House, c.1885
 Queen Anne style, gable roof, 2½ stories.
 Features: gable screen, bargeboard, shinglework, peaked lintelboards, distinctive lintelboards, Queen Anne window, Queen Anne porch, marble.

31 Baxter St.
 House, c.1895
 Gable roof, 2½ stories.
 Features: shinglework, marble, Colonial Revival porch.

36 Baxter St.
 House, c.1900
 Gable roof, 2½ stories.
 Features: Queen Anne porch.

37 Baxter St.
 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: Queen Anne porch, Queen Anne window, triangular arch window.

39 Baxter St.
 House, c.1910
 Gable roof, 2½ stories.
 Features: marble, gable screen, Colonial Revival porch.

41A Baxter St.
 House, c.1860
 Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: marble, full entablature, corner pilasters, Colonial Revival porch.
 Related garage.

42 Baxter St.
 House, c.1900
 Mansard roof, 2 stories.
 Features: enriched cornice, Colonial Revival porch.

46 Baxter St.
 House, c.1880
 Italianate style, 2 stories.
 Features: cornice brackets, full entablature, distinctive lintelboards, entry entablature, marble, oriel window.

53 Baxter St.
 House, 1889
 Queen Anne style, gable roof, 2½ stories.

Features: shinglework, roof finials, gable screen, bargeboard, Colonial Revival porch, Queen Anne window, rafter tails, bay window, Queen Anne porch, leaded glass window, beltcourse.
 Related carriage barn.
 Features: shinglework, gable screen.

61 Baxter St.
 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: shinglework, Queen Anne porch, Queen Anne window, marble.

63 Baxter St.

House, c.1845
 Greek Revival style, sidehall plan, 1½ stories.
 Features: full entablature, corner pilasters, entry entablature, entry pilasters, reveals, sidelights, keystones, fretwork.

69 Baxter St.
 House, c.1900
 Gable roof, 2½ stories.
 Features: marble, Queen Anne porch.
 Related garage.

70 Baxter St.
 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: bargeboard, shinglework, triangular arch window, Colonial Revival porch.
 Related garage.

77 Baxter St.
 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: shinglework, marble, Queen Anne porch.
 Related carriage barn

78 Baxter St.
 House, 1891
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: gable screen, shinglework, marble, Queen Anne porch, Queen Anne window, recessed porch, segmental arch window.

80 Baxter St.

House, c.1885

Vernacular-Queen Anne style, gable roof, 1½ stories. Features: Queen Anne window, distinctive lintelboards, distinctive lintelboards, peaked lintelboards.

Related garage.

81 Baxter St.

House, c.1905

Gable roof, 1½ stories.

Features: Queen Anne porch, marble.

83 Baxter St.

House, c.1900

Gable roof, 2½ stories.

Features: Colonial Revival porch, distinctive lintelboards. Related garage.

85 Baxter St.

House, c.1905

Vernacular-Queen Anne style, gable roof, 2 stories.

Features: marble, Queen Anne porch.

Related carriage barn.

86 Baxter St.

House, c.1915

Colonial Revival style, gable roof, 2½ stories.

Features: enriched cornice, corner pilasters, distinctive lintelboards, porch, marble, oriel window.

Related carriage barn.

87 Baxter St.

House, c.1900

Gable roof, 2½ stories.

Features: Colonial Revival porch.

Related garage.

90 Baxter St.

House, c.1915

Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.

Features: shinglework, Colonial Revival porch, marble.

Related garage.

92 Baxter St.

House, c.1890

Queen Anne style, gable roof, 2½ stories.

Features: marble, porch, Queen Anne window, bay window, distinctive chimney.

93 Baxter St.

House, c.1885

Queen Anne style, gable roof, 2½ stories.

Features: marble, shinglework, gable screen, bargeboard, etched glass window, bay window, beltcourse.

95 Baxter St.

House, 1895

Queen Anne style, gable roof, 2½ stories.

Features: marble, shinglework, porch, Queen Anne window.

97 Baxter St.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: shinglework, marble, Colonial Revival porch.

Related garage.

99 Baxter St.

House, c.1915

Jerkinhead roof, 2½ stories.

Features: marble, oriel window, shinglework, Colonial Revival porch, etched glass window.

101 Baxter St.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: bay window, Queen Anne window, Colonial Revival porch, shinglework, segmental arch window.

Related carriage barn.

122 Baxter St.

House, c.1895

Queen Anne style, gable roof, 2½ stories.

Features: marble, Colonial Revival porch, bay window.

Related carriage barn.

123 Baxter St.

House, 1889

Queen Anne style, hip roof, 2½ stories.

Features: marble, Queen Anne porch, Queen Anne window, round arch window, recessed balcony, recessed porch.

128 Baxter St.

House, c.1915

Foursquare, brick.

Features: distinctive dormer, marble, segmental arch window, Colonial Revival porch, etched glass window.

134 Baxter St.

House, c.1920

Bungalow style, hip roof, 1½ stories.

Features: recessed porch, oriel window, distinctive dormer.

137 Baxter St.

House, c.1925

Colonial Revival style, gable roof, 2½ stories.

Features: sidelights, entry fan, keystones, porch, paneled entry pilasters.

139 Baxter St.

House, c.1885

Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: marble, gable screen, shinglework, Colonial Revival porch, Queen Anne window, distinctive lintelboards, distinctive dormer.

141 Baxter St.

House, 1916

Foursquare.

Features: marble, Colonial Revival porch.

Related garage.

144 Baxter St.

House, c.1910

Gable roof, 1½ stories.

Features: recessed porch, marble, Colonial Revival porch, Queen Anne window.

162 Baxter St.

House, c.1915

Bungalow style, gable roof, 1½ stories.

Features: porch, balcony, stick-work, rafter tails, Queen Anne window.

Related carriage barn.

38 Bellevue Ave.

House, c.1905

Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: gable screen, bargeboard, shinglework, Queen Anne window, Colonial Revival porch, marble, sidelights, entry entablature, distinctive lintelboards, bay window.

39 Bellevue Ave.

House, c.1905

Vernacular-Queen

Anne-Colonial Revival style, gable roof, 2½ stories.

Features: gable screen, Queen Anne window, bay window, marble, Colonial Revival porch, balcony, distinctive lintelboards.

126 Baxter St.

House, c.1915

Foursquare, brick.

Features: distinctive dormer, marble, segmental arch window, Colonial Revival porch, etched glass window.

41 Bellevue Ave.

House, c.1923

Vernacular-Colonial Revival style, Foursquare. Features: Colonial Revival porch, entry fanlight, enriched frieze, distinctive dormer, distinctive chimney, distinctive lintelboards.

Related garage.

42 Bellevue Ave.

House, c.1925

Foursquare.

Features: distinctive dormer, beltcourse, porch.

Related garage.

43 Bellevue Ave.

House, c.1923

Vernacular-Colonial Revival style, gambrel roof, 1½ stories.

Features: distinctive lintelboards, distinctive dormer, sidelights, beltcourse, porch.

Related garage.

45 Bellevue Ave.

House, c.1919

Vernacular-Colonial Revival style, gable roof, 2½ stories. Features: marble, distinctive chimney, distinctive dormer, beltcourse, Palladian window, shinglework, porch.

Related garage.

47 Bellevue Ave.

House, 1915

Vernacular-Colonial Revival style, Foursquare. Features: unusual window, sidelights, beltcourse, marble, oriel window, Colonial Revival porch, distinctive chimney, distinctive dormer.

Related garage.

50 Bellevue Ave.

House, c.1904

Vernacular-Queen Anne style, gable roof, 1½ stories.

Features: gable screen, sunburst, Queen Anne porch, recessed balcony, beltcourse.

52 Bellevue Ave.

House, c.1925

Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.

Features: Colonial Revival porch, sidelights, entry pilasters, distinctive chimney.

Related garage.

54 Bellevue Ave.

House, 1926

Vernacular-Colonial Revival style, gable roof, 1½ stories. Features: bay window, tile, porch, round arched window, distinctive lintelboards, decorative brickwork.

Related garage.

56 Bellevue Ave.

House, c.1925
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: beltcourse, Colonial Revival porch, distinctive dormer, distinctive lintelboards.
Related garage.

57 Bellevue Ave.

House, c.1923
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, sidelights, porch, entry entablature.
Related garage.

60 Bellevue Ave.

House, c.1923
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive dormer, beltcourse, entry pilasters.
Related garage.

61 Bellevue Ave.

House, c.1923
Vernacular-Bungalow style, Foursquare.
Features: oriel window, distinctive dormer, distinctive chimney, porch, stickwork, rafter tails.
Related garage.
Features: rafter tails, historic garage doors, beltcourse.

62 Bellevue Ave.

House, c.1925
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: rafter tails, distinctive dormer, porch.

64 Bellevue Ave.

House, 1913
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, decorative brickwork, distinctive dormer, distinctive chimney.
Related garage.
Features: decorative brickwork.

66 Bellevue Ave.

House, c.1915
Gambrel roof, 1½ stories.
Features: shinglework, Bungalow porch, marble, Queen Anne window, distinctive lintelboards.
Related garage.
Features: historic garage doors.

67 Bellevue Ave.

House, c.1915
Gable roof, 1½ stories.
Features: marble, Bungalow porch, bay window, Queen Anne porch.
Related barn.

68 Bellevue Ave.

House, c.1915
Gable roof, 1½ stories.
Features: bay window, Colonial Revival porch, leaded glass window.
Related garage.
Features: historic garage doors.

70 Bellevue Ave.

House, c.1915
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: distinctive dormer, gable screen, shinglework, beltcourse, marble, Queen Anne porch, cornice brackets.
Related garage.
Features: beltcourse, rafter tails.

80 Bellevue Ave.

House, 1926
Wood shingle, gambrel roof, 1½ stories.
Features: distinctive dormer, distinctive lintelboards.
Related garage.

81 Bellevue Ave.

House, c.1929
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: Colonial Revival porch, distinctive dormer.

84 Bellevue Ave.

House, 1926
Gable roof, 2½ stories.
Features: distinctive chimney, monumental portico.
Related garage.
Features: historic garage doors.

87 Bellevue Ave.

House, c.1930
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive chimney, gable fanlight.

106 Bellevue Ave.

House, c.1910

Gable roof, 1½ stories.
Features: Colonial Revival porch, Queen Anne window.
Related garage.

110 Bellevue Ave.

House, c.1910
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related garage.

116 Bellevue Ave.

House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: stickwork, rafter tails, porch, distinctive dormer.

121 Bellevue Ave.

House, c.1929
Bungalow style, gable roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, porch, rafters, stickwork.

122 Bellevue Ave.

House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: triangular arch window, oriel window, porch, arcading, stickwork, rafter tails, distinctive dormer, distinctive chimney.

129 Bellevue Ave.

House, c.1930
Colonial Revival style, gable roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, entry fan, shinglework, Colonial Revival porch.

130 Bellevue Ave.

House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: marble, porch, rafter tails.
Related garage.

132 Bellevue Ave.

House, 1938
Colonial Revival style, gable roof, 2½ stories.
Features: gable fanlight, oriel window, distinctive chimney, porch, distinctive door.

135 Bellevue Ave. Ext.

House, c.1929
Architect/builder: Jens F. Larsen
Colonial Revival style, Georgian plan.
Features: quoins, distinctive chimney, entry pilasters, sidelights, entry fanlight, porch, gable fanlight.

152 Bellevue Ave. Ext.

House, 1936
Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: distinctive chimney, balcony, porch, arcading, quoins.

154 Bellevue Ave. Ext.

House, c.1933
Brick, gable roof, 2 stories.
Features: paneled entry pilasters, distinctive chimney.

3 Belmont Ave.

House, c.1937
Colonial Revival style, gable roof, 2½ stories.
Features: bay window, full entablature, distinctive chimney, gable fanlight, paneled wall pilasters, entry columns, entry pilasters, sidelights, entry entablature, Palladian window, leaded glass window, entry fanlight.
Related garage.
Features: cupola.

19 Birchwood Ave.

House, 1927
Vernacular-Tudor Revival style, wood shingle, gable roof, 1½ stories.
Features: distinctive dormer, distinctive chimney, distinctive lintelboards, reveals, fieldstone, shinglework, hood moldings.
Related garage.
Features: historic garage doors.

20 Birchwood Ave.

House, c.1931
Vernacular-Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: broken pediment, entry pilasters, distinctive dormer, distinctive chimney, fieldstone.

74 Brown St.

House, c.1895

Gable roof, 2½ stories.
Features: triangular arch window, Queen Anne porch, marble.

76 Brown St.

House, c.1900
Gable roof, 1½ stories.
Features: marble, Colonial Revival porch.
Related carriage barn.

78 Brown St.

House, 1895
Shingle Style-Colonial Revival style, gable roof, 2½ stories.
Features: enriched frieze, recessed porch, distinctive chimney, Queen Anne window.

79 Brown St.
House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, bay window, segmental arch window, distinctive lintelboards, marble.

80 Brown St.
House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch, triangular arch window.
Related garage.
Features: historic garage doors.

81 Brown St.
House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: round arch window, Italianate porch.

82 Brown St.
House, c.1880
Vernacular-Italianate style, sidehall plan, 2 stories.
Features: porch, transom, sidelights, etched glass window.

83 Brown St.
House, c.1885
Gable roof, 2½ stories.
Features: triangular arch window, marble, Colonial Revival porch.

84 Brown St.
House, c.1880
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: porch, round arch window.
Related garage.

85 Brown St.



House, 1908
Gable roof, 2½ stories.
Features: shinglework, Colonial Revival porch, Queen Anne window.
Related garage.

87 Brown St.
House, 1910
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: stained glass, bay window, Colonial Revival porch.

90 Brown St.
House, c.1885
Sidehall plan, 1½ stories.
Features: Queen Anne porch.
Related carriage barn.
Features: shinglework, gable screen.

102 Brown St.
House, c.1895
Gable roof, 2½ stories.
Features: marble, Queen Anne porch, triangular arch window.

10 Burnham Ave.
House, c.1925
Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: marble, distinctive chimney, reveals, entry entablature, bay window.
Related garage.
Features: eyebrow dormer, historic garage doors.

22 Burnham Ave.
House, c.1920
Bungalow style, wood shingle, gable roof, 1 story.
Features: porch, stickwork, shinglework, bay window, distinctive dormer, leaded glass window.
Related garage.

23 Burnham Ave.
House, c.1919
Shingle Style-Colonial Revival style, wood shingle, gable roof, 1½ stories.

Features: distinctive dormer, shinglework, leaded glass window, bay window, distinctive chimney, fieldstone, oriel window, recessed porch, Colonial Revival porch.

Related garage.

24 Burnham Ave.
House, c.1920
Bungalow style, gable roof, 1½ stories.
Features: Colonial Revival porch, rafter tails, distinctive dormer.
Related garage.
Features: rafter tails.



House, 1915
Vernacular-Colonial Revival style, Foursquare.
Features: distinctive dormer, Colonial Revival porch, oriel window.

Related garage.

26 Burnham Ave.
House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, bay window, marble, shinglework.
Related barn.

27 Burnham Ave.
House, 1916
Bungalow style, wood shingle, gable roof, 2 stories.
Features: window fanlight, bay window, cobblestone, shingle-work, entry fanlight, sidelights, rafter tails, stained glass.
Related garage.

29 Burnham Ave.
Duplex, c.1915
Gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, Palladian window.

31 Burnham Ave.
House, c.1920
Bungalow style, wood shingle, hip roof, 1½ stories.
Features: distinctive dormer, porch.



House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, marble, Queen Anne window.

36 Burnham Ave.
House, c.1910
Hip roof, 2½ stories.
Features: Colonial Revival porch, bay window, triangular arch window.

39 Burnham Ave.
House, 1893
Gable roof, 2½ stories.
Features: Queen Anne porch, beltcourse, bargeboard.

40 Burnham Ave.
House, c.1920
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: pressed stone, recessed porch, Colonial Revival porch, bay window.
Related garage.

41 Burnham Ave.
House, 1892
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, distinctive door, rafter tails.

8 Chaplin Ave.
House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: distinctive lintel-boards, Queen Anne porch, Queen Anne window.

9 Chaplin Ave.
House, c.1896
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: Queen Anne porch, marble.
Related carriage barn.

10 Chaplin Ave.
House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, gable screen, marble, bay window, Queen Anne window, distinctive lintelboards.

14 Chaplin Ave.



House, c.1895
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: marble, bay window, Queen Anne porch, sunburst.

18 Chaplin Ave.
Warehouse, c.1920
Brick, gable roof, 1½ stories.
Features: segmental arch window.

26 Chaplin Ave.
House, c.1920
Bungalow style, gable roof, 1½ stories.
Features: rafter tails, porch, recessed porch.
Related garage.

2 Charles St.
House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porch, stickwork, rafter tails, distinctive dormer.

5 Charles St.
House, c.1925
Foursquare.
Features: distinctive dormer, beltcourse, cobblestone, porch.
Related garage.
Features: historic garage doors.

9 Charles St.
House, c.1925
Wood shingle, gable roof, 2½ stories.
Features: shinglework, porch.
Related garage.
Features: historic garage doors.

10 Charles St.

House, c.1926
Bungalow style, gable roof, 1½ stories.
Features: stickwork, rafter tails, porch, bargeboard.

17 Charles St.

House, c.1925
Foursquare.
Features: distinctive dormer, rafter tails, stickwork, porch.
Related garage.
Features: historic garage doors.

19 Charles St.

House, c.1926
Foursquare, wood shingle.
Features: distinctive dormer, porch.
Related garage.

25 Chase Ave.

House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable screen, Queen Anne porch, marble.
Related carriage barn.

59 Cherry St.

House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch, marble, distinctive chimney.

42 Chestnut Ave.

House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, full entablature, entry entablature, paneled corner pilasters, Italianate porch.

45 Chestnut St.

Chapel, 1926
Neo-Gothic Revival style, brick, gable roof.
Features: triangular arch window, stained glass, buttresses, parapet, marble.

46 Chestnut Ave.

House, c.1860
Vernacular-Greek Revival style, sidehall plan, brick, 1½ stories.
Features: stone lintels, sidelights.
Related garage.

48 Chestnut Ave.

House, c.1860
Greek Revival style, sidehall plan, brick, 1½ stories.
Features: sidelights, stone lintels, full entablature, Queen Anne porch.
Related carriage barn.

50 Chestnut Ave.

House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, entry entablature, full entablature, distinctive lintelboards, entry pilasters, reveals.

51 Chestnut Ave.

House, 1892
Gable roof, 2½ stories.
Features: Queen Anne porch, sunburst, marble, distinctive chimney.
Related garage.

52 Chestnut Ave.

House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: distinctive lintelboards, paneled corner pilasters, sidelights, Colonial Revival porch, full entablature.

54 Chestnut Ave.

House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, Queen Anne porch, sidelights, full entablature, entry entablature.

57 Chestnut Ave.

House, 1892
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: bargeboard, porte cochere, marble, stained glass, porch, gable screen.
Related carriage barn.

58 Chestnut Ave.

House, c.1870
Italianate style, sidehall plan, 1½ stories.
Features: cornice brackets, porch, full entablature.

59 Chestnut Ave.

House, c.1860
Sidehall plan, brick, 1½ stories.
Features: stone lintels, sidelights, Queen Anne porch, bay window.
Related carriage barn.

60 Chestnut Ave.

House, c.1876
Queen Anne style, gable roof, 2½ stories.
Features: enriched frieze, distinctive chimney, distinctive dormer, bay window, beltcourse, shinglework, marble, gable screen, porch, sunburst.

61 Chestnut Ave.

House, c.1900
Queen Anne style, hip roof, 2½ stories.
Features: sunburst, distinctive dormer, porch, cornice brackets, Queen Anne window, stained glass.

4 Church St.

School, 1890
Queen Anne style, brick, hip roof, 2½ stories.
Features: distinctive chimney, distinctive dormer, cupola, applied woodwork, enriched cornice, full entablature, marble, wall pilasters, date inscription, recessed porch, entry entablature, entry pilasters.
Listed in the National Register of Historic Places

16 Church St.

House, c.1865
Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, sidelights, reveals, corner pilasters, Colonial Revival porch, full entablature, marble.

17 Church St.

House, c.1883
Queen Anne style, hip roof, 2½ stories.
Features: sunburst, porch, bay window, beltcourse, shinglework, gable screen.
Related garage.
Features: rafter tails, historic garage doors.

20 Church St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: full entablature, transom, sidelights, porch, cornice brackets, triangular arch window.

21 Church St.

Multi-family Dwelling, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: porch, cornice brackets, triangular arch window.
Related barn.

22 Church St.

Multi-family Dwelling, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, shinglework, Queen Anne window, Queen Anne porch, bay window.

25 Church St.

House, c.1865
Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: corner pilasters, Italianate porch.

26 Church St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: marble, distinctive lintelboards, bay window, cornice brackets, Queen Anne porch.

30 Church St.

House, c.1900
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: hood moldings, distinctive lintelboards, shinglework, Queen Anne window, round arch window, marble, window fanlight.
Related carriage barn.

32 Church St.

House, c.1880
Vernacular-Italianate-Queen Anne style, sidehall plan, 2½ stories.

Features: distinctive lintelboards, round arch window, peaked lintelboards, gable screen, Colonial Revival porch, marble.
Related carriage barn.

33 Church St.

Multi-family Dwelling, 1911
Gable roof, 2½ stories.
Features: porch, Queen Anne porch, marble, entry pilasters, transom, entry entablature.

34 Church St.

House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, sidelights, entry entablature, transom, Queen Anne porch, paneled entry pilasters, full entablature, reveals.

35 Chureh St.

House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: bay window, distinctive lintelboards, sunburst, round arch window.
Related carriage barn.

50 Church St.

Duplex, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: marble, cornice brackets, round arch window, distinctive lintelboards.

51 Church St.

House, 1918
Vernacular-Colonial Revival style, Foursquare, stucco.
Features: porch, distinctive dormer.
Related garage.

52 Church St.

House, 1892
Queen Anne style, hip roof,
2½ stories.
Features: bay window, marble
porch, enriched cornice,
Queen Anne window, shingl-
ework.
Related garage.

54 Church St.

House, c.1870
Italianate style, sidehall plan,
2½ stories.
Features: marble, porch, cor-
nice brackets, round arch win-
dow, bay window.

58 Church St.

House, c.1895
Queen Anne style, gable roof,
1½ stories.
Features: side tower, ogee roof,
roof finials, marble, porch,
Queen Anne window, gable
screen, bargeboard, distinctive
chimney.
Related carriage barn
Features: shinglework, cupola,
recessed porch.

60 Church St.

House, c.1895
Queen Anne style, gable roof,
2½ stories.
Features: marble, bay window,
Queen Anne window, porch,
gable screen, shinglework,
wood carving, stained glass.
Related garage.

62 Church St.

Duplex, 1905
Vernacular-Colonial Revival
style, gable roof, 2½ stories.
Features: enriched cornice,
porch, round window,
keystones, hood moldings, dis-
tinctive chimney, round arch
window, marble.
Related garage.

63 Church St.

House, c.1900
Vernacular-Queen Anne style,
wood shingle, gable roof,
2½ stories.
Features: Colonial Revival
porch, shinglework, distinctive
lintelboards, bay window,
Queen Anne porch.
Related garage.

65 Church St.

House, c.1925
Vernacular-Colonial Revival
style, gambrel roof,
1½ stories.
Features: distinctive lintel-
boards, entry fanlight, side-
lights, door hood, distinctive
dormer.
Related garage.

66 Church St.

House, c.1915
Vernacular-Colonial Revival
style, gambrel roof,
1½ stories.
Features: marble, Colonial Re-
vival porch, leaded glass
window.

66A Church St.

House, c.1915
Vernacular-Colonial Revival
style, gambrel roof,
1½ stories.
Features: gable fanlight, Colo-
nial Revival porch, leaded
glass window.

67 Church St.

House, 1902
Vernacular-Colonial Revival
style, hip roof, 2½ stories.
Features: marble, porch,
Queen Anne window, shingle-
work, bay window

68 Church St.

House, c.1885
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: marble, Queen Anne
porch, distinctive lintelboards.

72 Church St.**House, 1893**

Queen Anne style, gable roof,
2½ stories.

Features: marble, Colonial Re-
vival porch, shinglework, belt-
course, sunburst, Queen Anne
window, bay window.

78 Church St.

House, c.1920
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: porch, stickwork,
round window, oriel window,
shinglework, distinctive lintel-
boards, distinctive dormer.
Related garage.

80 Church St.

House, 1890
Queen Anne style, gable roof,
2½ stories.
Features: marble, porch,
bargeboard, bay window,
sunburst.

82 Church St.

House, c.1870
Sidehall plan, 2½ stories.
Features: marble, Italianate
porch.

88 Church St.

House, c.1895
Vernacular-Queen Anne style,
hip roof, 2½ stories.
Features: bay window, gable
screen, shinglework, sunburst,
distinctive dormer.
Related garage.

92 Church St.

House, 1910
Colonial Revival style, hip
roof, 2½ stories.
Features: bay window, oriel
window, distinctive lintel-
boards, sidelights, porch, Pal-
adian window, keystones,
window tracery, stained glass.
Related garage.

94 Church St.

House, c.1900
Vernacular-Colonial Revival
style, wood shingle, hip roof,
1½ stories.

Features: central tower, roof
finials, distinctive chimney,
Queen Anne porch, Colonial
Revival porch, distinctive
dormer.

Related garage.
Features: historic garage
doors, distinctive dormer.

96 Church St.

House, 1890
Wood shingle, gable roof,
1½ stories.
Features: recessed porch, dis-
tinctive chimney, distinctive
dormer, full entablature, trans-
om, bellcast roof

102 Church St.**House, 1892**

Queen Anne style, hip roof,
2½ stories.

Features: enriched frieze,
Queen Anne window, porch,
marble, gable screen, barge-
board, sunburst, shinglework,
bay window, distinctive
chimney.

Related carriage barn.

106 Church St.

House, c.1895
Queen Anne style, wood shin-
gle, hip roof, 2½ stories.
Features: marble, Queen Anne
window, porch, shinglework,
gable screen, sunburst, bay
window, bargeboard.
Related garage.

107 Church St.

House, c.1925
Stucco, gable roof, 2½ stories.
Features: Bungalow porch,
rafter tails.

111 Church St.

House, c.1925
Bungalow style, wood shingle,
gable roof, 2½ stories.
Features: shinglework, cornice
brackets, porch.

113 Church St.

House, c.1870
Italianate style, sidehall plan,
2½ stories.
Features: cornice brackets,
Colonial Revival porch,
peaked lintelboards, round
arch window, enriched cor-
nice, label lintels.

117 Church St.

House, c.1885
Gable roof, 2½ stories.
Features: marble, entry
pilasters, entry entablature.

119 Church St.

House, 1918
Bungalow style, gable roof,
1½ stories.
Features: distinctive chimney,
recessed porch, porch, distinc-
tive dormer, beltcourse.
Related garage.

122 Church St.

House, c.1930
Vernacular-Tudor Revival
style, gable roof, 1½ stories.
Features: distinctive chimney,
door hood.

125 Church St.

House, c.1875
Italianate style, sidehall plan,
2½ stories.
Features: porch, cornice brack-
ets, peaked lintelboards,
marble.

126 Church St.

House, c.1930
Vernacular-Colonial Revival
style, wood shingle, gable roof,
1½ stories.
Features: shinglework, distinc-
tive chimney, oriel window,
porch.
Related garage.

130 Church St.

House, c.1930
Vernacular-Colonial Revival-
Tudor Revival style, gable roof,
1½ stories.
Features: swan's neck pedi-
ment, entry fanlight, recessed
porch, distinctive chimney.
Related garage.

133 Church St.

House, c.1895
Queen Anne style, gable roof,
2½ stories.
Features: sidelights, corner
pilasters, tower, roof finials,
Colonial Revival porch, Queen
Anne window, shinglework,
sunburst.
Related carriage barn
Features: pointed arch win-
dow, window tracery

134 Church St.

House, c.1910

Vernacular-Colonial Revival style, hip roof, 2½ stories. Features: sidelights, leaded glass window, Colonial Revival porch, marble. Related carriage barn.

135 Church St.

House, c.1865

Italianate style, sidehall plan, brick, 2½ stories. Features: porch, distinctive chimney, transom, reveals, stone lintels, marble, cornice brackets, round arch window. Related carriage barn.

136 Church St.

House, c.1890

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: marble, gable screen, bargeboard, Queen Anne porch, stained glass, bay window. Related garage.

138 Church St.

House, 1898

Queen Anne style, hip roof, 2½ stories. Features: roof finials, shingle-work, Queen Anne porch, Queen Anne window, side tower, gable fanlight, distinctive dormer.

139 Church St.

House, c.1910

Vernacular Colonial Revival style, Foursquare. Features: sidelights, Colonial Revival porch, distinctive chimney, distinctive dormer.

146 Church St.

House, c.1925

Bungalow style, wood shingle, gable roof, 1½ stories. Features: distinctive dormer, porch, stickwork, rafter tails.

151 Church St.

House, c.1915

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: stained glass, Colonial Revival porch, bay window, leaded glass window.

188 Church St.

House, c.1905

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: stickwork, rafter tails, bay window, porch. Related carriage barn.

205 Church St.

House, c.1900

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: marble, shinglework, porch, Queen Anne window.

210 Church St.

House, c.1900

Gable roof, 2 stories. Features: Queen Anne porch. Related carriage barn.

Clement Rd.

House, c.1860

Gothic Revival style, gable roof, 2½ stories. Features: side tower, bay window, porte cochere, distinctive lintelboards, triangular arch window, distinctive chimney, Queen Anne window, kneewall window, roof finials, leaded glass window, shingle-work. Related barn, carriage barn, smokehouse. Features: brick, round arch window, cast iron.

Clement Rd.

House, 1857

Italianate style, hip roof, 2 stories. Features: belvedere, bay window, hood moldings, Colonial Revival porch, marble, enriched cornice, transom, enriched cornice. Related carriage barn, servants quarters, servants quarters. Features: cupola, hood moldings. Listed in the National Register of Historic Places

Clement Rd.

House, c.1925

Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: recessed porch, shingle-work, distinctive dormer, bay window, granite.

Clement Rd.

House, c.1870

Gable roof, 1½ stories. Features: shingle-work, cornice brackets, round arch window, transom, sidelights. Related garage.

10 Cleveland Ave.

Factory, 1920/1946

Moderne style, concrete block, 2 stories. Features: glass block, tile, bank of windows, streamlining.

35 Cleveland Ave.

House, c.1875

Italianate style, gable roof, 2½ stories. Features: round window, cornice brackets. Related carriage barn.

38 Cleveland Ave.

House, 1892

Gable roof, 2½ stories. Features: gable screen, sunburst, Colonial Revival porch, distinctive lintelboards. Related garage.

39 Cleveland Ave.

House, c.1890

Gable roof, 2½ stories. Features: Queen Anne porch, Queen Anne window, marble, distinctive lintelboards.

40 Cleveland Ave.

House, c.1900

Vernacular-Colonial Revival style, gable roof, 2½ stories. Features: enriched cornice, distinctive lintelboards, Colonial Revival porch, bay window, pressed stone.

42 Cleveland Ave.

House, c.1900

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, etched glass window, marble.

46 Cleveland Ave.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, shingle-work, marble.

53 Cleveland Ave.

House, c.1875

Italianate style, sidehall plan, 2½ stories. Features: round arch window, porch, distinctive lintelboards.

55 Cleveland Ave.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: distinctive lintelboards, bay window, Queen Anne porch, sidelights, marble.

56 Cleveland Ave.

House, c.1905

Shingle Style-Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: marble, Colonial Revival porch, shingle-work, unusual window, distinctive dormer, recessed porch.

57 Cleveland Ave.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2 stories. Features: Queen Anne porch, distinctive lintelboards, marble. Related carriage barn.

59 Cleveland Ave.

House, c.1890

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, Queen Anne window, distinctive lintelboards, marble.

60 Cleveland Ave.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, Queen Anne window, marble.

61 Cleveland Ave.

House, c.1895

Gable roof, 2½ stories. Features: marble, Queen Anne porch, Colonial Revival porch.

62 Cleveland Ave.

House, c.1900

Gable roof, 2½ stories. Features: Colonial Revival porch, marble.

64 Cleveland Ave.

House, c.1850

Greek Revival style, sidehall plan, 1½ stories. Features: marble, corner pilasters, Italianate porch, full entablature, sidelights.

76 Cleveland Ave.

House, c.1895

Queen Anne style, gable roof, 2½ stories. Features: gable screen, marble, bay window, porch.

77 Cleveland Ave.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: porch, Queen Anne window, distinctive lintelboards.

80 Cleveland Ave.

House, c.1895

Queen Anne style, gable roof, 2½ stories. Features: gable screen, marble, bay window, porch.

13 Clinton Ave.

House, c.1925
Vernacular-Colonial Revival style, brick, gable roof, 2½ stories.
Features: flat arches, distinctive chimney.
Related garage.
Features: historic garage doors.

15 Clinton Ave.

House, 1926
Vernacular-Colonial Revival style, Foursquare, brick.
Features: stone lintels, distinctive dormer, Colonial Revival porch, sidelights, distinctive chimney.

17 Clinton Ave.

House, 1926
Vernacular-Colonial Revival style, Foursquare, brick veneer.
Features: distinctive chimney, distinctive dormer, decorative brickwork, Colonial Revival porch, sidelights.
Related garage.

6 Clover St.

Duplex, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch.

7 Clover St.

House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: inlaid, Queen Anne window, shinglework, bay window.

9 Clover St.

House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window.

10 Clover St.

House, c.1885
Gable roof, 2 stories.
Features: bay window, Queen Anne porch, marble, peaked lintelboards.

15 Clover St.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, marble.
Related garage.

194 Columbian Ave.

House, 1890
Brick, gable roof, 2½ stories.
Features: marble, stone lintels, distinctive chimney, gable screen, Colonial Revival porch, eyebrow dormer.

196 Columbian Ave.

House, c.1880
Brick, gable roof, 2½ stories.
Features: marble, stone lintels, Queen Anne porch, full entablature.

200 Columbian Ave.

House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: gable screen, shinglework, distinctive lintelboards, porch, sunburst, inlaid, applied woodwork.

204 Columbian Ave.

Multi-family Dwelling, c.1890
Italianate style, 2 stories.
Features: distinctive lintelboards, cornice brackets, full entablature, transom, Colonial Revival porch

211 Columbian Ave.

Store, c.1940
2 stories.
Features: glass block, decorative brickwork.

215 Columbian Ave.

House, 1918
Foursquare.
Features: Colonial Revival porch, distinctive dormer, beltcourse.
Related garage.

217 Columbian Ave.

House, c.1905
Gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, distinctive lintelboards.

231 Coolidge Ave.

House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: stickwork, rafter tails, porch, distinctive dormer.

237 Coolidge Ave.

House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: stickwork, porch.
Related garage.
Features: historic garage doors.

8 Cottage St.

Church, 1911
Gable roof, 1 story.
Features: done, monumental portion, distinctive door.

12 Cottage St.

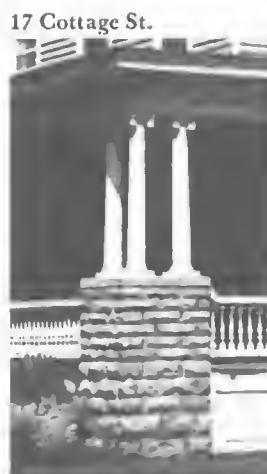
House, c.1875
French Second Empire style, sidehall plan, Mansard roof, 2 stories.
Features: distinctive lintelboards, enriched cornice, transom, triangular arch window, distinctive dormer, porch.

14 ½ Cottage St.

House, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival porch, oriel window.

16 Cottage St.

Multi-family Dwelling, c.1900
Vernacular-Queen Anne-Colonial Revival style, wood shingle, hip roof, 3½ stories.
Features: bay window, gable lantern, Colonial Revival porch, shinglework, beltcourse.

17 Cottage St.

Multi-family Dwelling, c.1900
Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, side tower, roof finials, inlaid.
Related carriage barn.

17 ½ Cottage St.

Multi-family Dwelling, c.1915
Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive dormer.

18 ½ Cottage St.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, polychrome slate.

22 Cottage St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, distinctive lintelboards.
Related carriage barn.

23 Cottage St.

House, c.1865
Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: entry pilasters, entry entablature, marble, distinctive chimney, corner pilasters, Italianate porch, bay window, full entablature.
Related carriage barn.

24 Cottage St.

House, c.1860
Italianate style, sidehall plan, brick, 2½ stories.
Features: round arch window, reveals, cornice brackets, marble, Colonial Revival porch, stone lintels.
Related garage.
Features: stickwork.

25 Cottage St.

Multi-family Dwelling, 1929
Colonial Revival style, wood shingle, 2 stories.
Features: Bungalow porch, Colonial Revival porch, false-front, cornice brackets, oriel window, pressed stone.

26 Cottage St.

House, c.1860
Italianate style, sidehall plan, brick, 2½ stories.
Features: round arch window, Italianate porch, cornice brackets, Colonial Revival porch, stone lintels.

27 Cottage St.

House, c.1860
Greek Revival-Italianate style, sidehall plan, brick, 2½ stories.
Features: entry entablature, Italianate porch, stone lintels, cornice brackets.

28 Cottage St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: reveals, distinctive lintelboards, hood moldings, cornice brackets, round arch window, porch.

30 Cottage St.

House, c.1865
Vernacular-Gothic Revival style, gable roof, 1½ stories.
Features: bargeboard, distinctive dormer, distinctive chimney, Colonial Revival porch.
Related carriage barn.

31 Cottage St.

House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: sunburst, cornice brackets, round arch window, distinctive lintelboards, porch.

34 Cottage St.

House, c.1865

Gothic Revival style, sidehall plan, 1½ stories.
Features: sidelights, bargeboard, porch, label lintels.
Related carriage barn.

36 Cottage St.

House, c.1865

Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, Queen Anne porch, full cornice, panelled corner pilasters.

37 Cottage St.

House, c.1870

Italianate style, sidehall plan, 2½ stories.
Features: distinctive lintelboards, sidelights, Colonial Revival porch, cornice brackets.
Related carriage barn.

38 Cottage St.

House, c.1880

Gable roof, 2½ stories.
Features: full cornice, distinctive lintelboards, cornice brackets, peaked lintelboards, Queen Anne porch, bay window.
Related carriage barn.

40 Cottage St.

House, c.1870

Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, round arch window, porch, bay window.

41 Cottage St.

House, c.1875

Vernacular-French Second Empire style, Mansard roof, 2 stories.
Features: full entablature, enriched frieze, porch, bay window, cornice brackets, distinctive dormer.

10 Crampton Ave.

House, c.1900

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne window, Queen Anne porch.

12 Crampton Ave.

House, c.1929

Bungalow style, wood shingle, gable roof, 1½ stories.
Features: rafter tails, stickwork, porch, gable fan, distinctive dormer.
Related garage.
Features: stickwork.

17 Crampton Ave.

House, c.1875

Sidehall plan, 1½ stories.
Features: Queen Anne porch, transom, marble, corner pilasters, peaked lintelboards, distinctive lintelboards.

21 Crampton Ave.

House, c.1875

Gable roof, 1½ stories.
Features: Italianate porch, marble.

29 Crampton Ave.

House, c.1930

Bungalow style, gable roof, 1½ stories.
Features: porch, shinglework, bay window, distinctive dormer, beltcourse.
Related garage.

35 Crampton Ave.

House, c.1930

Colonial Revival style, gambrel roof, 1½ stories.
Features: gable fanlight, door hood, distinctive dormer.
Related garage.

39 Crampton Ave.

House, c.1930

Colonial Revival style, gambrel roof, 1½ stories.
Features: gable fanlight, distinctive dormer, door hood.
Related garage.

4 Crescent St.

House, c.1925

Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, Queen Anne window.
Related garage.

6 Crescent St.

Duplex, c.1929

Foursquare.
Features: porch, rafter tails, distinctive chimney, distinctive dormer.
Related garage.

9 Crescent St.

House, c.1910

Queen Anne-Colonial Revival style, gable roof, 2 stories.
Features: Colonial Revival porch, side tower, bay window.

11 Crescent St.

House, c.1915

Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, leaded glass window.
Related garage.

12 Crescent St.

House, c.1915

Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, shinglework.

13 Crescent St.

House, c.1912

Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, Queen Anne window, bay window, marble.
Related garage.

14 Crescent St.

House, c.1921

Colonial Revival style, Foursquare.
Features: Colonial Revival porch, Queen Anne window.
Related garage.

17 Crescent St.

House, c.1910

Wood shingle, gable roof, 2½ stories.
Features: cornice brackets, shinglework, pressed stone.
Related garage.

18 Crescent St.

Duplex, c.1920

Gable roof, 2 stories.
Features: Colonial Revival porch, distinctive dormers.
Related garage.

20 Crescent St.

House, c.1910

Gable roof, 2½ stories.
Features: Colonial Revival porch, enriched cornice.
Related carriage barn.

21 Crescent St.

House, c.1905

Gable roof, 2½ stories.
Features: Bungalow porch.
Related garage.

22 Crescent St.

House, c.1921

Bungalow style, gable roof, 1½ stories.
Features: distinctive dormer, stickwork, rafter tails, Colonial Revival porch, recessed porch.

24 Crescent St.

Duplex, c.1925

Foursquare.
Features: rafter tails, beltcourse, distinctive dormer.

25 Crescent St.

House, c.1900

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, bay window, shinglework.

27 Crescent St.

House, c.1900

Vernacular-Queen Anne style, wood shingle, gable roof, 2½ stories.
Features: Queen Anne porch, shinglework.

28 Crescent St.

House, c.1900

Gable roof, 2½ stories.
Features: Colonial Revival porch.

30 Crescent St.

House, c.1900

Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: stained glass, shinglework, beltcourse, bay window, recessed porch, marble.
Related garage.

31 Crescent St.

House, c.1895

Shingle Style-Colonial Revival style, gable roof, 1½ stories.
Features: pressed metal, bay window, recessed porch, shinglework, distinctive dormer.
Related carriage barn, Features: shinglework.

33 Crescent St.

House, c.1895

Gable roof, 2½ stories.
Features: bay window, Queen Anne porch.

37 Crescent St.

House, c.1915

Bungalow style, gable roof, 1½ stories.
Features: rafter tails, distinctive chimney, porch, leaded glass window, stickwork, bay window.
Related garage.
Features: rafter tails, stickwork.

38 Crescent St.

Multi-family Dwelling, c.1895

Gable roof, 2½ stories.
Features: beltcourse, bay window, Queen Anne window, Queen Anne porch.

39 Crescent St.

House, c.1900

Gable roof, 2½ stories.
Features: Colonial Revival porch, gable screen, shinglework, Queen Anne window.

40 Crescent St.
House, c.1910
Gable roof, 2½ stories.
Features: polychrome slate, oriel window, Colonial Revival porch, bay window.

42 Crescent St.



Duplex, c.1910
Colonial Revival style, wood shingle, hip roof, 2½ stories.
Features: distinctive dormer, recessed porch, distinctive chimney, shinglework, unusual window, distinctive lintelboards, bay window, marble, round arch window.
Related garage.

43 Crescent St.
Duplex, c.1910
Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: bay window, marble, Colonial Revival porch, distinctive chimney, distinctive lintelboards.
Related garage.

46 Crescent St.
House, 1912
Shingle Style, wood shingle, gambrel roof, 1½ stories.
Features: marble, bay window, recessed porch, shinglework, distinctive chimney.
Related garage.
Features: distinctive dormer.

48 Crescent St.
House, 1896
Queen Anne style, hip roof, 2½ stories.
Features: side tower, gable screen, porch, bay window, balcony, marble, sunburst, recessed balcony, oriel window, distinctive dormer, round window, round arch window.

50 Crescent St.
Duplex, 1912
Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: marble, bay window, distinctive chimney, Colonial Revival porch, distinctive lintelboards, beltcourse.

54 Crescent St.
House, c.1915
Gable roof, 2½ stories.
Features: rafter tails, distinctive dormer, stained glass, porch.

55 Crescent St.



House, c.1870
Italianate style, brick, hip roof, 2 stories.
Features: belvedere, cornice brackets, enriched cornice, porch, stone lintels, bay window, transom.

58 Crescent St.

House, c.1890
Gable roof, 2½ stories.
Features: marble, bay window, Colonial Revival porch, gable screen, paneled corner pilasters.

65 Crescent St.

House, c.1880
Sidehall plan, 2½ stories.
Features: marble, round window, full entablature, corner pilasters, Colonial Revival porch.

68 Crescent St.

House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, round arch window, cornice brackets.
Related carriage barn.

71 Crescent St.

House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, porch, cornice brackets, gable screen, bay window, distinctive lintelboards.
Related carriage barn.

72 Crescent St.

House, 1896
Architect/builder: Arthur H. Smith
Tudor Revival style, wood shingle, gable roof, 2½ stories.
Features: distinctive chimney, beltcourse, half-timbering, marble, shinglework, porch, rafter tails, gable screen.
Related garage.

73 Crescent St.

House, c.1885
Gable roof, 2 stories.
Features: marble, distinctive lintelboards, transom, Colonial Revival porch, reveals.
Related carriage barn.

74 Crescent St.

House, 1896
Architect/builder: Arthur H. Smith
Tudor Revival style, wood shingle, gable roof, 2½ stories.
Features: balcony, shinglework, half-timbering, rafter tails, bargeboard, beltcourse, distinctive chimney.

75 Crescent St.
House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: porch, corner pilasters, full entablature, transom, Queen Anne window.

78 Crescent St.
House, c.1870
Sidehall plan, 2 stories.
Features: marble, Colonial Revival porch, paneled entry pilasters, entry entablature.

80 Crescent St.
House, c.1885
Gable roof, 2½ stories.
Features: bay window, Queen Anne porch.
Related carriage barn.

82 Crescent St.
House, c.1875
Sidehall plan, 2½ stories.
Features: entry entablature, entry pilasters, sidelights, Queen Anne porch.

83 Crescent St.
House, 1908
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: marble, leaded glass window, recessed porch, Colonial Revival porch, distinctive lintelboards, distinctive dormer.
Related garage.

85 Crescent St.
House, c.1875
Vernacular-Greek Revival style, sidehall plan, 2½ stories.
Features: Queen Anne porch, reveals, entry pilasters, entry entablature.
Related carriage barn.
Features: Queen Anne porch.

86 Crescent St.
House, c.1915
Gable roof, 1½ stories.
Features: marble, Colonial Revival porch, bargeboard, distinctive dormer, leaded glass window.

88 Crescent St.

House, 1913
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.

Features: side tower, enriched cornice, porch, wood carving, marble, Queen Anne porch, bay window, window fanlight.
Related garage.

89 Crescent St.
House, c.1885
Gable roof, 1½ stories.
Features: marble, corner pilasters, distinctive dormer, peaked lintelboards, Queen Anne porch.
Related carriage barn.

91 Crescent St.
House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: porch, cornice brackets, triangular arch window, distinctive lintelboards.

95 Crescent St.
Duplex, c.1915
Gable roof, 2½ stories.
Features: Queen Anne window, bay window, Bungalow porch.

109 Crescent St.
House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: enriched frieze, distinctive lintelboards, marble, Queen Anne porch, Queen Anne window.

110 Crescent St.
House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, Queen Anne porch, shinglework, distinctive lintelboards.
Related carriage barn.

112 Crescent St.
House, c.1925
Foursquare.
Features: porch, sidelights, distinctive chimney, enriched cornice, distinctive dormer.
Related garage.

113 Crescent St.
House, c.1895
Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: side tower, enriched cornice, Queen Anne window, marble, Queen Anne porch, bay window, window fanlight.

115 Crescent St.
House, 1898
Colonial Revival style, gable roof, 1½ stories.
Features: side tower, enriched cornice, porch, wood carving, marble, Queen Anne window, applied woodwork.

116 Crescent St.
House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: stickwork, rafter tails, bay window, distinctive dormer.
Related garage.

122 Crescent St.
Duplex, c.1910
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: leaded glass window, Colonial Revival porch, shinglework.

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130 Crescent St.

Duplex, c.1915
Vernacular-Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: bay window, distinctive chimney, gable fanlight, Colonial Revival porch, shinglework.
Related carriage barn.

143 Crescent St.

House, c.1910
Vernacular-Queen Anne style, wood shingle, gable roof, 2½ stories.
Features: marble, Colonial Revival porch, shinglework.
Related carriage barn.

189 Crescent St.

House, c.1885/1920
Gable roof, 1½ stories.
Features: porte cochere, marble, Queen Anne porch, Queen Anne window, distinctive dormer.
Related carriage barn.

7 Crown St.

House, c.1930
Bungalow style, gable roof, 1½ stories.
Features: rafter tails, stickwork, porch, distinctive dormer.

16 Crown St.

House, c.1925
Foursquare.
Features: distinctive dormer, distinctive chimney, porch.
Related garage.
Features: rafter tails.

1 Curtis Ave.

House, 1926
Hip roof, 2 stories.
Features: oriel window, Italianate porch.
Related garage.

3 Curtis Ave.

House, 1926
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Italianate porch, distinctive dormer, door hood.
Related garage.
Features: historic garage doors.

5 Curtis Ave.

House, 1926
Hip roof, 2 stories.
Features: porch, door hood.

7 Curtis Ave.

House, 1926
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive dormer, porch.
Related garage.
Features: historic garage doors.

19 Curtis Ave.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, triangular arch window, Queen Anne porch.
Related barn.

22 Curtis Ave.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne porch, shinglework, triangular arch window, beltcourse.

26 Curtis Ave.

House, c.1888
Gable roof, 2½ stories.
Features: triangular arch window, Queen Anne porch, marble.

14 Dana Ave.



House, 1916

Gable roof, 1½ stories.
Features: recessed porch.
Related garage.
Features: rafter tails.

20 Dana Ave.

House, c.1923
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: stickwork, porch, distinctive chimney, distinctive dormer.
Related garage.
Features: historic garage doors.

79 Davis St.

House, c.1925
Vernacular-Colonial Revival style, Foursquare.
Features: marble, Colonial Revival porch, beltcourse, shinglework, enriched cornice, distinctive dormer, distinctive lintelboards.
Related garage.

84 Davis St.

House, c.1920
Vernacular-Tudor Revival style, wood shingle, gable roof, 1½ stories.
Features: porch, shinglework, distinctive dormer.
Related garage.
Features: historic garage doors.

85 Davis St.

House, c.1925
Gable roof, 2½ stories.
Features: Bungalow porch.

88 Davis St.

House, c.1920
Bungalow style, gable roof, 1½ stories.
Features: distinctive dormer, shinglework, beltcourse, Colonial Revival porch, transom, sidelights.
Related carriage barn.
Features: beltcourse.

89 Davis St.

House, c.1920
Foursquare.
Features: distinctive dormer, beltcourse, Colonial Revival porch.
Related garage.
Features: rafter tails.

96 Davis St.

House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch, continuous architecture.

98 Davis St.

House, c.1910
Gable roof, 2½ stories.
Features: pressed stone, Colonial Revival porch.
Related carriage barn.

7 Deer St.

House, c.1900
Gable roof, 2½ stories.
Features: marble, Queen Anne porch, distinctive lintelboards.
Related carriage barn.

13 Deer St.

Duplex, c.1925
Wood shingle, gable roof, 2½ stories.
Features: distinctive dormer, rafter tails, stickwork, Colonial Revival porch.
Related garage.
Features: historic garage doors.

14 Deer St.



House, 1915

Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: marble, recessed porch, Colonial Revival porch, distinctive lintelboards, distinctive dormer, shinglework.
Related garage.
Features: shinglework, historic garage doors.

16 Deer St.

House, c.1923
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, stickwork, rafter tails, porch.
Related garage.

22 Deer St.

House, c.1929
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: sidelights, Colonial Revival porch.
Related garage.

Dorr Dr.

House, c.1860
Greek Revival style, gable roof, 2 stories.
Features: corner pilasters, full entablature, distinctive lintelboards.
Related carriage barn.

67 Dorr Dr.

House, 1857
Italianate style, gable roof, 2½ stories.
Features: cornice brackets, round arch window, sidelights, transom, balcony, Gothic Revival porch.
Related carriage barn.
Features: cupola.

Dorr Dr.

House, c.1895
Shingle Style, wood shingle, gambrel roof, 3 stories.
Features: porch, stained glass, oriel window, shinglework, distinctive dormer, entry fanlight, marble, rusticated stone.
Related garage.
Features: rafter tails.

221 Dorr Dr.

House, c.1870
Italianate style, gable roof, 2½ stories.
Features: round arch window, cornice brackets, Italianate porch, hood moldings, distinctive dormer, applied wood-work, distinctive chimney.
Related barn.
Features: historic garage doors.

225 Dorr Dr.

House, c.1880
Jerkinhead roof, 1½ stories.
Features: Queen Anne porch, cupola, roof finials, shinglework.

305 Dorr Dr.

House, c.1825
Federal style, brick, gable roof, 2½ stories.
Features: stone lintels, Colonial Revival porch, marble, sidelights, transom.
Related carriage barn.
Features: round arch window, stone lintels, cupola.

4 East St.

House, 1914
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: shinglework, porch, sidelights, bay window, peaked lintelboards, distinctive chimney, stickwork, marble.
Related garage.
Features: stickwork, rafter tails.

10 East St.

Multi-family Dwelling, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: porch, beltcourse, gable screen, Queen Anne window, shinglework, bay window, marble.

12 East St.
House, c.1895
Queen Anne style, jerkinhead roof, 2½ stories.
Features: full entablature, shinglework, distinctive chimney, distinctive lintelboards.

13 East St.
House, c.1865
Georgian plan.
Features: Colonial Revival porch, sidelights.
Related barn.

21 East St.
House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.
Related carriage barn.
Features: bargeboard.

23 East St.
House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, porch, Queen Anne window, marble.

24 East St.



Duplex, 1927
Prairie style, stucco, hip roof, 2 stories.
Features: door hood, bank of windows.
Related garage.

25 East St.
House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: marble, bay window, porch.
Related carriage barn.

28 East St.
House, 1892
Queen Anne style, gable roof, 2½ stories.
Features: bargeboard, stained glass, side tower, bay window, marble, sidelights, transom, porch, recessed balcony, recessed porch, gable screen

31 East St.
House, c.1875
Sidehall plan, 2½ stories.
Features: Italianate porch, triangular arch window, marble.

35 East St.
Carriage Barn, c.1900

40 East St.
House, 1898
Colonial Revival style, gable roof, 2 stories.
Features: sidelights, distinctive chimney, enriched cornice, recessed porch, central tower.

52 East St.
Duplex, c.1905
Wood shingle, gable roof, 2½ stories.
Features: Queen Anne porch.

53 East St.
House, c.1880
Sidehall plan, 2½ stories.
Features: Queen Anne porch, round arch window, marble.

58 East St.
House, c.1870
Sidehall plan, 1½ stories.
Features: Queen Anne porch, entry entablature, distinctive lintelboards, marble.
Related carriage barn.

61 East St.
House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch, Queen Anne window, bay window.
Related carriage barn

64 East St.
House, c.1870
Sidehall plan, 1½ stories.
Features: Queen Anne porch, entry entablature.

65 East St.
House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch.

66 East St.
House, c.1875
Gable roof, 2½ stories.
Features: Italianate porch, pressed stone.

70 East St.
House, c.1875
Sidehall plan, 1½ stories.
Features: Italianate porch, entry entablature, distinctive lintelboards, marble.
Related carriage barn.

76 East St.



House, c.1870
Sidehall plan, 1½ stories.
Features: oriel window, Queen Anne porch, distinctive lintelboards, bargeboard.

78 East St.
House, c.1900
Queen Anne style, hip roof, 2 stories.
Features: Queen Anne porch, Queen Anne window, bay window.
Related garage

79 East St.
House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch, distinctive lintelboards, marble, shinglework, triangular arch window, beltcourse.

80 East St.
House, c.1870
Sidehall plan, 1½ stories.
Features: corner pilasters, Queen Anne porch, full entablature

82 East St.
House, c.1920
Foursquare.
Features: Colonial Revival porch, distinctive dormer, cobblestone, beltcourse.
Related garage.

85 East St.
House, c.1870
Sidehall plan, 1½ stories.
Features: sunburst, door hood.

86 East St.
House, c.1900
Gable roof, 1½ stories.
Features: Colonial Revival porch.

89 East St.
House, c.1880
Sidehall plan, 2½ stories.
Features: marble, triangular arch window, Italianate porch.

90 East St.



House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive lintelboards, marble.

Related carriage barn, garage.
Features: historic garage doors.

91 East St.
House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, shinglework, Queen Anne window, Colonial Revival porch.

98 East St.
Multi-family Dwelling, c.1898
Gable roof, 2½ stories.
Features: Queen Anne porch, distinctive door.

100 East St.
House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch, distinctive dormer, distinctive chimney.
Related garage

105 East St.
House, c.1920
Vernacular-Bungalow style, jerkinhead roof, 1½ stories.
Features: Bungalow porch

107 East St.
House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, round arch window, marble.

110 East St.
House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: distinctive lintelboards, segmental arch window, Italianate porch.

115 East St.
House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch.

116 East St.



House, c.1915
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, leaded glass window, distinctive dormer.

118 East St.
House, c.1900
Gable roof, 2½ stories
Features: Queen Anne porch, marble, beltcourse.

8 E. Center St.
House, c.1923
Colonial Revival style, gambrel roof, 1½ stories.
Features: porch, sidelights.

10 E. Center St.
House, 1901
Vernacular-Colonial Revival style, hip roof, 2½ stories
Features: gable screen, distinctive dormer, Colonial Revival porch, distinctive chimney, marble, bay window, porte cochere, beltcourse.

11 E. Center St.
House, c.1925
Wood shingle, hip roof, 2 stories.
Features: side tower, porch.
Related garage.

15 E. Center St.
House, 1915
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: sidelights, distinctive chimney, distinctive dormer, porch

17 E. Center St.

House, 1898

Shingle Style-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.

Features: unusual window, Palladian window, distinctive dormer, distinctive chimney, porch, bay window, shingle-work, marble, balcony, recessed balcony.

Related garage.

Features: historic garage doors, distinctive dormer.

18 E. Center St.

House, 1911

Shingle Style-Colonial Revival style, gambrel roof, 1½ stories.

Features: shinglework, distinctive dormer, oriel window, marble, distinctive lintelboards, porch, bay window.

Related carriage barn

19 E. Center St.

House, 1900

Queen Anne-Colonial Revival style, hip roof, 2½ stories.

Features: Queen Anne window, Colonial Revival porch, marble, distinctive dormer, bay window.

Related carriage barn.

Features: distinctive dormer.

20 E. Center St.

House, 1912

Shingle Style-Colonial Revival style, wood shingle, gambrel roof, 2½ stories.

Features: distinctive dormer, balcony, Colonial Revival porch, bay window, marble, leaded glass window, Palladian window, historic fence, shinglework.

Related carriage barn.

Features: shinglework.

21 E. Center St.

House, c.1900

Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories.

Features: marble, Colonial Revival porch, shinglework, applied woodwork, distinctive lintelboards, bay window.

Related garage.

Features: rafter tails, historic garage doors.

22 E. Center St.

House, 1910

Colonial Revival style, hip roof, 2½ stories.

Features: entry pilasters, entry fanlight, sidelights, enriched cornice, distinctive dormer, enriched frieze, marble, porch, bay window.

Related garage.

Features: historic garage doors, enriched cornice.

23 E. Center St.

House, 1913

Colonial Revival style, Four-square, stucco.

Features: distinctive dormer, distinctive chimney, marble, sidelights, porch, rafter tails, balcony, oriel window.

Related garage.

24 E. Center St.

House, c.1925

Colonial Revival style, gable roof, 2½ stories.

Features: porch, distinctive lintelboards, sidelights, entry fanlight, entry pilasters.

25 E. Center St.

House, c.1915

Colonial Revival style, gable roof, 2½ stories.

Features: shinglework, beltcourse, marble, sidelights, leaded glass window, distinctive lintelboards, Colonial Revival porch, distinctive chimney.

28 E. Center St.

House, 1894

Queen Anne style, gable roof, 2½ stories.

Features: marble, Queen Anne porch, Queen Anne window.

37 E. Center St.

School, c.1900

Neo-Classical Revival style, brick, 2 stories.

Features: arcading, decorative brickwork, enriched frieze, round arch window, name inscription, date inscription, flat arches, beltcourse, entry fanlight.

40 E. Center St.

House, c.1920

Vernacular-Colonial Revival style, Foursquare.

Features: marble, wood carving, Colonial Revival porch, leaded glass window.

42 E. Center St.

House, 1933

Bungalow style, hip roof, 1½ stories.

Features: Colonial Revival porch, recessed porch, rafter tails, distinctive dormer

46 E. Center St.

House, 1895

Vernacular-Queen Anne style, gable roof, 2 stories.

Features: distinctive lintelboards, Queen Anne window, Queen Anne porch.

48 E. Center St.

House, c.1910

Gable roof, 1½ stories.

Features: Queen Anne window, stained glass, Queen Anne porch.

Related shed

49 E. Center St.

House, 1896

Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: Queen Anne porch, Queen Anne window.

50 E. Center St.

House, c.1910

Gable roof, 1½ stories.

Features: Colonial Revival porch.

Related garage.

53 E. Center St.

House, c.1910

Gable roof, 2½ stories.

Features: Colonial Revival porch.

Related garage.

3 E. Washington St.

House, c.1875

French Second Empire style, brick, Mansard roof, 1 story.

Features: transom, enriched frieze, decorative brickwork, hood moldings, distinctive dormer, beltcourse, segmental arch window, marble, Colonial Revival porch.

Related garage.

6 E. Washington St.

House, c.1915

Colonial Revival style, Foursquare.

Features: marble, porch, beltcourse, distinctive dormer.

Related garage.

7 E. Washington St.

House, c.1920

Vernacular-Shingle Style-Colonial Revival style, wood shingle, hip roof, 2 stories.

Features: stained glass, enriched cornice, distinctive lintelboards, sidelights, transom.

Related garage.

9 E. Washington St.

House, c.1893

Queen Anne style, hip roof, 2½ stories.

Features: distinctive lintelboards, marble, bay window, porch.

11 E. Washington St.

House, c.1900

Hip roof, 2½ stories.

Features: side tower, distinctive lintelboards, Colonial Revival porch.

Related carriage barn.

Features: historic garage doors.

12 E. Washington St.

Duplex, 1908

Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: Queen Anne window, bay window, Bungalow porch.

14 E. Washington St.

House, c.1900

Gable roof, 2½ stories.

Features: Queen Anne porch.

Related garage.

Features: historic garage doors.

15 E. Washington St.

House, 1901

Queen Anne style, gable roof, 2½ stories.

Features: bay window, shingle-work, round arch window, porch, Queen Anne window, applied woodwork, arcing, hood moldings, recessed balcony, distinctive lintelboards.

Related garage.

17 E. Washington St.

House, c.1890

Gable roof, 2½ stories.

Features: porch, marble, bay window.

Related garage.

Features: historic garage doors.

18 E. Washington St.

House, c.1885

Gable roof, 2½ stories.

Features: shinglework, applied woodwork, bargeboard, gable screen, porch, marble.

19 E. Washington St.

House, c.1885

Gable roof, 2½ stories.

Features: porch, bay window, Queen Anne window.

Related carriage barn.

Features: historic garage doors.

20 E. Washington St.

House, c.1885

Gable roof, 2½ stories.

Features: Queen Anne porch, Queen Anne window, marble.

21 E. Washington St.
House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: sunburst, beltcourse, gable screen, bay window, Queen Anne window, recessed porch, shinglework.
Related garage.
Features: historic garage doors.

22 E. Washington St.
House, c.1885
Gable roof, 2½ stories.

24 E. Washington St.
House, c.1875
Sidehall plan, 1½ stories.
Features: bargeboard, distinctive lintelboards, marble.
Related barn.

25 E. Washington St.
House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: beltcourse, bay window, gable screen, marble, sunburst, shinglework,

27 E. Washington St.
House, 1893
Queen Anne style, hip roof, 2½ stories.
Features: marble, roof finials, shinglework, tower, distinctive dormer, Queen Anne window, distinctive lintelboards, bay window, porch.

28 E. Washington St.



House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch, bargeboard, marble, sunburst, bay window.

29 E. Washington St.
House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch, distinctive lintelboards.

30 E. Washington St.
House, c.1875
Gable roof, 1½ stories.
Features: Italianate porch, distinctive lintelboards.
Related carriage barn.

41 E. Washington St.
House, c.1925
Foursquare.
Features: distinctive dormer, distinctive chimney, beltcourse, Bungalow porch, rafter tails.
Related garage.
Features: rafter tails.

42 E. Washington St.
House, c.1925
Gable roof, 2½ stories.
Features: marble, Colonial Revival porch.

43 E. Washington St.
House, c.1925
Vernacular-Colonial Revival style, Foursquare.
Features: distinctive dormer, enriched cornice, leaded glass window, Colonial Revival porch, bay window.

44 E. Washington St.
House, c.1925
Vernacular-Colonial Revival style, Foursquare.
Features: bay window, leaded glass window, marble, Colonial Revival porch, distinctive dormer.
Related garage.

45 E. Washington St.
Duplex, c.1925
Foursquare.
Features: distinctive dormer, distinctive chimney, porch, rafter tails, beltcourse.
Related garage.
Features: rafter tails.

46 E. Washington St.
House, c.1925
Vernacular-Colonial Revival style, Foursquare.
Features: marble, distinctive lintelboards, Colonial Revival porch, distinctive dormer.
Related garage.

49 E. Washington St.
Duplex, c.1915
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, marble, Colonial Revival porch, bay window, distinctive lintelboards.
Related garage.

69 E. Washington St.
House, c.1915
Vernacular-Bungalow style, wood shingle, jerkinhead roof, 1½ stories.
Features: stickwork, rafter tails, porch, distinctive dormer, distinctive chimney, rafter tails.
Related garage.

40 E. Washington St.
House, c.1875
Gable roof, 1½ stories.
Features: Italianate porch, distinctive lintelboards.

41 Edgerton St.
House, c.1920
Gable roof, 2½ stories.
Features: porch, rafter tails, stickwork, shinglework.
Related garage.

51 Edgerton St.
House, c.1915
Foursquare.
Features: bay window, pressed stone, Colonial Revival porch. Related garage.
Features: historic garage doors.

53 Edgerton St.
House, c.1915
Bungalow style, wood shingle, hip roof, 1 story.
Features: shinglework, recessed porch, Colonial Revival porch, rafter tails.

55 Edgerton St.
House, c.1915
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, leaded glass window, bay window.

58 Edgerton St.
House, c.1920
Gable roof, 1½ stories.
Features: beltcourse, Colonial Revival porch, pressed stone.

59 Edgerton St.
House, c.1915
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: bay window, leaded glass window, Colonial Revival porch.

63 Edgerton St.
House, c.1925
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive dormer, sidelights, entry fan.
Related garage.
Features: historic garage doors.

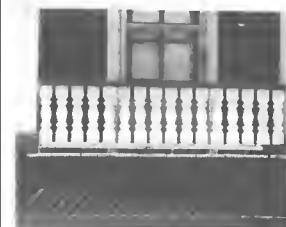
65 Edgerton St.
House, c.1915
Gable roof, 2½ stories.
Features: cobblestone, Colonial Revival porch, distinctive lintelboards.

66 Edgerton St.
Duplex, c.1920
Gable roof, 2½ stories.
Features: shinglework, beltcourse, Colonial Revival porch.

70 Edgerton St.
House, c.1925
Vernacular-Colonial Revival style, wood shingle, hip roof, 2 stories.
Features: stickwork, shinglework, porch, sidelights, entry entablature, distinctive chimney.

75 Edgerton St.
House, c.1930
Vernacular-Tudor Revival style, wood shingle, gable roof, 2½ stories.
Features: shinglework, segmental arch window, distinctive chimney, oriel window, distinctive dormer.

6 Elm St.



House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters, sidelights, porch, entry entablature.

9 Elm St.
House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: sunburst, door hood, reveals, marble.

13 Elm St.
Apartment, 1915
Architect/builder: Robert Branchaud
Pressed stone, 2 stories.
Related house.

16 Elm St.
House, c.1855
Greek Revival style, sidehall plan, 2½ stories.
Features: Colonial Revival porch, sidelights, entry pilasters, reveals.

17 Elm St.
Multi-family Dwelling, c.1895
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: distinctive lintelboards, distinctive dormer, shinglework, beltcourse, enriched frieze, distinctive lintelboards, porch, Queen Anne window.
Related carriage barn.

18 Elm St.
House, c.1855
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, entry entablature, sidelights, Colonial Revival porch, entry pilasters.

21 Elm St.
House, c.1870
Half Classic Cottage.
Features: Colonial Revival porch, marble, Gothic wall dormer.

33 Elm St.
House, c.1880
Sidehall plan, 2½ stories.
Features: Palladian window, Italianate porch, bay window, transom, sidelights, marble.

34 Elm St.
House, c.1850
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: fretwork, entry entablature.

35 Elm St.
House, c.1865
Gable roof, 1½ stories.
Features: sidelights, Queen Anne porch.

37 Elm St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 1½ stories.
Features: corner pilasters, Italianate porch.
Related carriage barn, garage.

40 Elm St.

House, c.1880
Vernacular-Queen Anne style, 2½ stories.
Features: Queen Anne porch, gable screen, triangular arch window, peaked lintelboards, shinglework.
Related garage.

42 Elm St.

House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.

44 Elm St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 1½ stories.
Features: Italianate porch, enriched cornice, distinctive lintelboards, marble.

46 Elm St.

House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch, round arch window, side tower.
Related carriage barn.

48 Elm St.

House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch.
Related carriage barn.

49 Elm St.

House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: bay window, gable screen, enriched cornice.
Related garage.

50 Elm St.

House, c.1895
Queen Anne style, hip roof, 2½ stories.
Features: gable screen, polychrome slate, distinctive dormer, shinglework, bay window, Colonial Revival porch.

52 Elm St.

House, c.1915
Foursquare.
Features: Colonial Revival porch, distinctive lintelboards, distinctive dormer.

53 Elm St.

House, c.1885
French Second Empire style, Mansard roof, 2 stories.
Features: beltcourse, full entablature, cornice brackets, bay window, peaked lintelboards, distinctive dormer, distinctive lintelboards.

55 Elm St.

House, c.1880
French Second Empire style, Mansard roof, 2 stories.
Features: bay window, marble, Colonial Revival porch.
Related carriage barn.
Features: historic garage doors.

57 Elm St.

House, 1886
Queen Anne style, gable roof, 2½ stories.
Features: porch, sunburst, shinglework, gable screen, marble.

59 Elm St.

House, 1886
Queen Anne style, hip roof, 2½ stories.
Features: distinctive dormer, sunburst, round arch window, enriched frieze, stained glass, bay window, shinglework, enriched cornice, gable screen, rafter tails, porch, bargeboard.

60 Elm St.**House, 1885**

Queen Anne style, gable roof, 2½ stories.
Features: side tower, distinctive lintelboards, gable screen, Colonial Revival porch, shinglework, peaked lintelboards.

61 Elm St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: peaked lintelboards, round arch window, hood moldings, distinctive lintelboards, bay window, Colonial Revival porch, gable screen, marble.
Related garage.

62 Elm St.

House, c.1905
Colonial Revival style, gable roof, 2½ stories.
Features: sidelights, Palladian window, bay window, Colonial Revival porch, marble.
Related carriage barn.

63 Elm St.

House, c.1905
Gable roof, 2½ stories.
Features: rafter tails, bargeboard, Colonial Revival porch, gable screen, triangular arch window, shinglework.
Related carriage barn.

64 Elm St.

House, 1927
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: recessed porch, stick-work, rafter tails, distinctive dormer, Colonial Revival porch.
Related garage.
Features: historic garage doors.

68 Elm St.

House, c.1923
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: marble, recessed porch.
Related garage.

70 Elm St.

House, c.1900
Gable roof, 2½ stories.
Features: porch, gable fan, marble.

4 Emmett Ave.**House, c.1900**

Gable roof, 2½ stories.
Features: Queen Anne porch, marble.

10 Engrem Ave.

House, 1912
Colonial Revival style, Four-square.
Features: distinctive dormer, marble, Colonial Revival porch.
Related garage.

12 Engrem Ave.

House, c.1923
Foursquare.
Features: Colonial Revival porch, unusual window, distinctive dormer.

13 Engrem Ave.

House, c.1885
Jerkinhead roof, 2½ stories.
Features: bay window, sidelights, Queen Anne porch, peaked lintelboards, marble.

14 Engrem Ave.

Duplex, c.1910
Gable roof, 2½ stories.
Features: bay window, marble, Colonial Revival porch.
Related garage.
Features: historic garage doors.

15 Engrem Ave.

Multi-family Dwelling, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, triangular arch window.

16 Engrem Ave.

House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: shinglework, stick-work, rafter tails, bay window, distinctive dormer.

17 Engrem Ave.

House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne window, marble, Italianate porch.

19 Engrem Ave.**House, c.1900**

Gable roof, 1½ stories.
Features: oriel window, Colonial Revival porch.
Related garage.
Features: historic garage doors.

21 Engrem Ave.

House, c.1900
Wood shingle, gable roof, 1½ stories.
Features: distinctive dormer, Queen Anne window, Queen Anne porch.

22 Engrem Ave.

House, c.1880
Sidehall plan, 2½ stories.
Features: Colonial Revival porch, porte cochere.
Related garage.
Features: historic garage doors.

23 Engrem Ave.

Duplex, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: marble, bay window, beltcourse, gable screen, Queen Anne porch, shinglework, Queen Anne window.
Related carriage barn.
Features: cupola.

25 Engrem Ave.

House, c.1885
Gable roof, 2½ stories.
Features: marble, triangular arch window, Colonial Revival porch, Italianate porch.

26 Engrem Ave.

House, 1915
Bungalow style, gable roof, 1½ stories.
Features: Colonial Revival porch, distinctive dormer, stickwork, rafter tails.
Related garage.

27 Engrem Ave.

House, 1892

Vernacular-Queen Anne style, gable roof, 1½ stories. Features: Queen Anne porch, bay window, marble, Queen Anne window.

38 Engrem Ave.

House, c.1925

Bungalow style, gable roof, 1½ stories. Features: distinctive dormer, rafter tails, stickwork, recessed porch.

39 Engrem Ave.

House, 1889

Gable roof, 1½ stories. Features: gable screen, Queen Anne porch.

40 Engrem Ave.

House, c.1898

Gable roof, 2½ stories. Features: shinglework, marble, Colonial Revival porch. Related garage. Features: pressed stone, rafter tails, historic garage doors.

41 Engrem Ave.

House, c.1925

Gable roof, 1½ stories. Features: shinglework, porch, beltcourse. Related garage.

43 Engrem Ave.

House, c.1925

Vernacular-Colonial Revival style, gable roof, 2½ stories. Features: Colonial Revival porch. Related garage. Features: rafter tails.

44 Engrem Ave.

House, 1898

Gable roof, 2½ stories. Features: marble, bay window, Colonial Revival porch, distinctive lintelboards, etched glass window.

45 Engrem Ave.

House, 1896

Gable roof, 2½ stories. Features: distinctive lintelboards, marble, Queen Anne porch, distinctive chimney. Related carriage barn.

49 Engrem Ave.

House, c.1940

Brick veneer, gable roof, 2 stories. Features: flat arches, porch, distinctive chimney, quoins. Related garage.

51 Engrem Ave.

House, 1926

Bungalow style, gable roof, 1½ stories. Features: stickwork, rafter tails, porch, decorative brickwork, bay window, distinctive chimney. Related garage. Features: rafter tails, stickwork, historic garage doors.

53 Engrem Ave.

House, c.1925

Bungalow style, jerkinhead roof, 1½ stories. Features: distinctive dormer, distinctive chimney, rafter tails, stickwork, recessed porch, bay window, beltcourse.

54 Engrem Ave.

House, c.1925

Foursquare.

Features: distinctive dormer, Colonial Revival porch.

13 Evergreen Ave.

House, c.1890

Gable roof, 2½ stories. Features: distinctive chimney, Queen Anne porch, triangular arch window. Related garage.

14 Evergreen Ave.

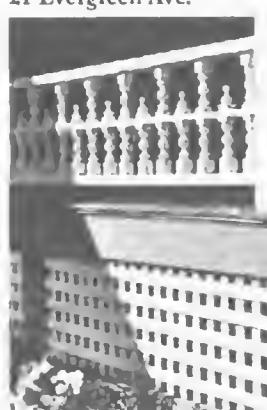
House, c.1910

Gable roof, 1½ stories. Features: distinctive chimney, Colonial Revival porch. Related shed.

17 Evergreen Ave.

House, c.1890

Gable roof, 2½ stories. Features: round arch window, marble, Queen Anne porch

21 Evergreen Ave.

House, c.1895

Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, Queen Anne window, marble, triangular arch window, distinctive chimney. Related carriage barn.

34 Evergreen Ave.

House, c.1905

Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories. Features: Queen Anne window, Colonial Revival porch. Related garage.

35 Evergreen Ave.

House, c.1895

Queen Anne style, gable roof, 2½ stories. Features: marble, Queen Anne porch, shinglework, bay window, Queen Anne window, distinctive chimney. Related carriage barn.

37 Evergreen Ave.

House, c.1894

Queen Anne style, gable roof, 2½ stories. Features: shinglework, gable screen, sunburst, wood carving, bay window, marble, Queen Anne porch.

38 Evergreen Ave.

House, c.1910

Foursquare. Features: Colonial Revival porch, marble, bay window, leaded glass window.

43 Evergreen Ave.

House, c.1900

Queen Anne style, gable roof, 2½ stories. Features: marble, Bungalow porch, distinctive lintelboards, shinglework, Queen Anne window, bay window. Related carriage barn.

45 Evergreen Ave.

House, 1894

Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, roof finials, marble, sunburst, enriched cornice, distinctive lintelboards, Palladian window, bay window, gable screen. Related carriage barn

49 Evergreen Ave.

House, 1898

Queen Anne style, hip roof, 2½ stories. Features: tower, roof finials, bay window, Queen Anne porch, Queen Anne window, marble, Queen Anne window, marble. Related carriage barn

53 Evergreen Ave.

House, 1890

Queen Anne style, gable roof, 2½ stories. Features: gable screen, sunburst, shinglework, Queen Anne porch, Queen Anne window, bay window, oriel window, marble. Related barn.

55 Evergreen Ave.

House, 1896

Queen Anne style, hip roof, 2½ stories. Features: shinglework, tower, Queen Anne window, enriched cornice, distinctive lintelboards, bay window, roof finials, beltcourse, distinctive dormer. Related carriage barn.

58 Evergreen Ave.

House, c.1900

Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, marble, leaded glass window.

59 Evergreen Ave.

Multi-family Dwelling, 1901

Hip roof, 2½ stories.

Features: Queen Anne porch, stone lintels, marble, distinctive chimney. Related carriage barn.

103 Fairview Ave.

House, 1912

Vernacular-Colonial Revival style, gambrel roof, 1½ stories.

Features: round window, Colonial Revival porch, leaded glass window, distinctive lintelboards, shinglework. Related carriage barn.

109 Fairview Ave.

House, c.1895

Gable roof, 1½ stories.

Features: Queen Anne porch, leaded glass window. Related garage.

110 Fairview Ave.

House, c.1925

Colonial Revival style, Georgian plan.

Features: porch, entry fanlight, keystones, sidelights. Related garage.

Features: historic garage doors.

111 Fairview Ave.

House, c.1895

Gable roof, 1½ stories.

Features: Queen Anne porch, marble.

113 Fairview Ave.

House, 1907

Queen Anne style, gable roof, 2½ stories.

Features: shinglework, Colonial Revival porch, bay window.

1 Field Ave.

House, 1867

Italianate style, hip roof, 2 stories.

Features: belvedere, distinctive dormer, enriched cornice, corbel brackets, transom, porch, hood moldings, triangular arch window. Related barn.

Features: cupola.

Listed in the National Register of Historic Places

336 RUTLAND CITY

31 Field Ave. House, c.1900 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, bay window, marble, distinctive chimney. 33 Field Ave. House, c.1900 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: leaded glass window, marble, shinglework, Queen Anne porch. Related garage.	35 Forest St. Store, c.1865 Vernacular-Greek Revival style, gable roof, 2½ stories. Features: full entablature, original storefront, corner pilasters, peaked lintelboards, distinctive lintelboards.	87 Forest St. House, 1892 Queen Anne style, gable roof, 2½ stories. Features: bay window, gable screen, marble, Queen Anne porch, sunburst.	104 Forest St. House, 1894 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: shinglework, Queen Anne porch, marble.
43 Field Ave. House, c.1925 Stucco, gable roof, 1 story. Features: rafter tails.	41 Forest St. House, c.1870 Sidehall plan, 1½ stories. Features: Queen Anne porch, full entablature.	90 Forest St. House, c.1895 Queen Anne style, gable roof, 2½ stories. Features: rusticated stone, marble, porch, Queen Anne window, bay window, gable screen, shinglework.	109 Forest St. House, c.1860 Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: Colonial Revival porch, entry entablature. Related shed
67 Field Ave. House, c.1910 Colonial Revival style, gambrel roof, 1½ stories. Features: marble, Queen Anne porch, bay window. Related carriage barn.	63 Forest St. House, c.1855 Greek Revival style, sidehall plan, 1½ stories. Features: corner pilasters, full entablature, entry entablature, sidelights, Queen Anne porch, marble, entry pilasters.	92 Forest St. House, c.1865 Greek Revival style, sidehall plan, 2½ stories. Features: Colonial Revival porch, sidelights, entry entablature, peaked lintelboards, triangular arch window.	112 Forest St. House, c.1900 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: marble, shinglework, Queen Anne porch, Queen Anne window. Related carriage barn.
92 First St. House, c.1910 Gable roof, 2½ stories. Features: shinglework, Colonial Revival porch, distinctive lintelboards, marble. Related garage.	71 Forest St. House, c.1870 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: round arch window, Italianate porch, marble, distinctive chimney. Related carriage barn.	94 Forest St. House, c.1895 Queen Anne style, gable roof, 2½ stories. Features: sunburst, Queen Anne window, Queen Anne porch, gable screen, bay window, shinglework.	118 Forest St. Duplex, c.1920 Foursquare. Features: Colonial Revival porch, distinctive dormer. Related garage.
12 Forest St. Factory, c.1890 Brick, gable roof, 1 story. Features: segmental arch window. Related mill. Features: roof monitor.	75 Forest St. House, c.1865 Greek Revival-Italianate style, sidehall plan, 2½ stories. Features: entry entablature, transom, cornice brackets, segmental arch window.	96 Forest St. House, c.1880 Italianate style, sidehall plan, 2½ stories. Features: round arch window, cornice brackets, porch, marble. Related garage	145 Forest St. House, c.1900 Gable roof, 1½ stories. Features: Queen Anne porch, etched glass window.
13 Forest St. Multi-family Dwelling, c.1890 Gable roof, 2½ stories. Features: Queen Anne porch, marble, distinctive lintelboards. Related garage. Features: historic garage doors, distinctive dormer.	77 Forest St. House, c.1890 Gable roof, 2½ stories. Features: distinctive lintelboards, Queen Anne porch.	97 Forest St. House, c.1920 Gable roof, 1½ stories. Features: Bungalow porch, pressed stone. Related garage.	148 Forest St. House, c.1890 Gable roof, 1½ stories. Features: marble, Queen Anne porch. Related carriage barn.
15 Forest St. House, c.1855 Greek Revival style, sidehall plan, 1½ stories. Features: corner pilasters, full entablature.	83 Forest St. House, c.1850 Vernacular-Greek Revival style, sidehall plan, brick, 1½ stories. Features: Colonial Revival porch, entry entablature. Related carriage barn.	99 Forest St. House, 1910 Foursquare. Features: Queen Anne window, marble, Colonial Revival porch, bay window, distinctive dormer.	159 Forest St. 
29 Forest St. Duplex, c.1920 Hip roof, 2½ stories. Features: porch, sidelights.	85 Forest St. House, c.1850 Vernacular-Greek Revival style, sidehall plan, brick, 1½ stories. Features: wood lintels, full entablature, Queen Anne porch, distinctive chimney.	101 Forest St. House, c.1890 Gable roof, 2½ stories. Features: Queen Anne porch, Queen Anne window, corner pilasters, sidelights. Related garage. Features: historic garage doors.	House, c.1875 Gable roof, 2½ stories. Features: Italianate porch, marble, distinctive chimney.
31 Forest St. Store, c.1923 Vernacular-Neo-Classical Revival style, brick veneer, hip roof, 2 stories. Features: full entablature, parapet, original storefront, entry entablature, porch, marble, entry entablature. Related garage	86 Forest St. 	102 Forest St. House, c.1880 Sidehall plan, 2½ stories. Features: marble, Italianate porch, transom, distinctive floor.	82 Franklin St. House, c.1855 Vernacular-Greek Revival style, sidehall plan, 1½ stories. Features: full entablature.
33 Forest St. Garage, c.1920 Pressed stone. Features: tile, wood lintels, parapet, pressed stone.	House, c.1870 Italianate style, sidehall plan, 2½ stories. Features: marble, round arch window, cornice brackets, porch.	102 ½ Forest St. Store, c.1900 Gable roof, 2½ stories. Features: Colonial Revival porch, original storefront	86 Franklin St. House, c.1865 Greek Revival style, sidehall plan, 1½ stories. Features: Queen Anne porch, corner pilasters, full entablature.
			87 Franklin St. Duplex, c.1890 Vernacular-Italianate style, 2 stories. Features: Bungalow porch, cornice brackets.

99 Franklin St.

House, c.1840/1920
Sidehall plan, stucco,
1½ stories.
Features: Colonial Revival
porch.

108 Franklin St.

House, c.1885
Gable roof, 2½ stories.
Features: shinglework, trian-
gular arch window, Queen
Anne porch, Colonial Revival
porch.
Related garage.

112 Franklin St.

House, c.1870
Vernacular-Italianate style,
sidehall plan, 2½ stories.
Features: entry entablature,
corner pilasters, segmental
arch window, full entablature.

114 Franklin St.

House, c.1885
Gable roof, 2½ stories.
Features: distinctive lintel-
boards, Queen Anne porch,
triangular arch window,
Queen Anne window.

116 Franklin St.

House, c.1860
Greek Revival style, sidehall
plan, 1½ stories.
Features: Queen Anne porch,
sidelights, entry entablature,
full entablature.

8 Geno Ave.

Multi-family Dwelling, c.1900
Vernacular-Queen Anne style,
gable roof, 3 stories.
Features: bay window, marble.

15 Geno Ave.

House, c.1925
Foursquare.
Features: Bungalow porch,
rafter tails.

21 Geno Ave.

House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch,
distinctive chimney.

94 Gibson Ave.

House, c.1885
Italianate style, gable roof,
2½ stories.
Features: bay window, cornice
brackets, marble, porch.
Related carriage barn.

95 Gibson Ave.

House, c.1900
Queen Anne style, hip roof,
2½ stories.
Features: rusticated stone,
marble, leaded glass window,
Colonial Revival porch, shin-
glework, distinctive lintel-
boards, bay window,
distinctive dormer.
Related garage.
Features: historic garage
doors.

96 Gibson Ave.

House, c.1880
Vernacular-Italianate style,
sidehall plan, 2 stories.
Features: marble, cornice
brackets, Colonial Revival
porch.
Related carriage barn.

98 Gibson Ave.

House, c.1885
Vernacular-Italianate style,
gable roof, 2½ stories.
Features: Italianate porch,
marble.

100 Gibson Ave.

House, c.1885
Gable roof, 2½ stories.
Features: distinctive lintel-
boards, marble, Italianate
porch, Queen Anne porch.

101 Gibson Ave.

House, c.1900
Gable roof, 2½ stories.
Features: Bungalow porch.

102 Gibson Ave.

House, c.1885
Italianate style, gable roof,
2½ stories.
Features: distinctive lintel-
boards, marble, cornice brack-
ets, triangular arch window.
Related carriage barn.

103 Gibson Ave.

House, c.1910
Gable roof, 2½ stories.
Features: Bungalow porch.
Related carriage barn.

108 Gibson Ave.

House, c.1870
Italianate style, sidehall plan,
2½ stories.
Features: entry entablature,
reveals, marble, porch, peaked
lintelboards, distinctive lintel-
boards, triangular arch
window.

111 Gibson Ave.

House, c.1888
Queen Anne style, gable roof,
2½ stories.
Features: Queen Anne win-
dow, Queen Anne porch, bay
window, marble.

118 Gibson Ave.

House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch,
triangular arch window,
marble.
Related carriage barn.

119 Gibson Ave.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival
porch, shinglework, marble.

122 Gibson Ave.

House, c.1875
Sidehall plan, 1½ stories.
Features: Italianate porch,
Queen Anne porch, marble.
Related garage.

123 Gibson Ave.

House, c.1918
Bungalow style, gable roof,
1½ stories.
Features: recessed porch, stick-
work, bay window, rafter tails,
distinctive dormer.
Related garage.

72 Granger St.

House, c.1840/1920
Sidehall plan, stucco,
1½ stories.
Features: Colonial Revival
porch.

84 Granger St.

House, c.1895
Gable roof, 2½ stories.
Features: distinctive lintel-
boards, Queen Anne porch,
marble.

87 Granger St.

House, c.1880
Sidehall plan, 1½ stories.
Features: Italianate porch,
marble, full entablature.
Related garage.
Features: historic garage
doors.

92 Granger St.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival
porch.

107 Granger St.

House, c.1860
Vernacular-Greek Revival
style, sidehall plan, 1½ stories.
Features: sidelights, corner
pilasters.

110 Granger St.

House, c.1875
Sidehall plan, gable roof,
2½ stories.
Features: round arch window,
entry entablature, marble,
Queen Anne porch.

126 Granger St.

House, c.1883
Gable roof, 2½ stories.
Features: marble, triangular
arch window, Queen Anne
porch.

141 Granger St.

House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne win-
dow, bay window.

143 Granger St.

House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch,
marble.

145 Granger St.

House, c.1895
Vernacular-Queen Anne style,
jerkinhead roof, 2½ stories.
Features: rafter tails, Queen
Anne window, bay window,
Queen Anne porch.

147 Granger St.

House, c.1882
Italianate style, sidehall plan,
brick, 2½ stories.
Features: cornice brackets,
porch, peaked lintelboards, tri-
angular arch window, distin-
ctive lintelboards.
Related carriage barn.
Features: segmental arch
window.

149 Granger St.

Multi-family Dwelling, c.1910
Gable roof, 3½ stories.
Features: Colonial Revival
porch.

157 Granger St.

House, c.1880
Sidehall plan, 2½ stories.
Features: entry entablature,
distinctive lintelboards, peaked
lintelboards, marble.

160 Granger St.

House, c.1880
Italianate style, sidehall plan,
2½ stories.
Features: cornice brackets, tri-
angular arch window, marble.

161 Granger St.

House, c.1880
Sidehall plan, 2½ stories.
Features: distinctive lintel-
boards, Italianate porch.

165 Granger St.

House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch,
distinctive chimney, marble.

166 Granger St.

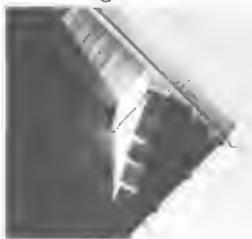
Multi-family Dwelling, c.1900
Gable roof, 2 stories.
Features: Colonial Revival porch.

179 Granger St.

House, c.1877
Italianate style, sidehall plan, brick, 2½ stories.
Features: porch, cornice brackets, marble, stone lintels, transom.

183 Granger St.

House, c.1885
Gable roof, 2½ stories.
Features: sunburst, cornice brackets, distinctive lintelboards, peaked lintelboards, Queen Anne porch.

191 Granger St.

House, c.1885
Queen Anne style, brick, jerkinhead roof, 2½ stories.
Features: marble, stone lintels, beltcourse, cornice brackets, Queen Anne window, segmental arch window.

29 Grant Ave.

House, c.1880
Vernacular-Ionian style, gable roof, 2½ stories.
Features: porch, cornice brackets, enriched frieze, gable fanlight.

33 Grant Ave.

House, c.1880
Vernacular-Ionian style, sidehall plan, 2½ stories.
Features: cornice brackets, Queen Anne porch, distinctive lintelboards, round arch window, marble, reveals, hood moldings.

41 Grant Ave.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: full entablature, corner pilasters, transom, sidelights, porch, round arch window.

43 Grant Ave.

House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch, distinctive lintelboards, Queen Anne window, bay window, enriched frieze, marble.
Related garage.

45 Grant Ave.

Duplex, c.1900
Gable roof, 2½ stories.

56 Grove St.

House, c.1870
Sidehall plan, 2½ stories.
Features: Queen Anne porch, peaked lintelboards.
Related barn, garage.

57 Grove St.

House, c.1882
Gable roof, 2½ stories.
Features: Queen Anne window, Queen Anne porch.

59 Grove St.

Multi-family Dwelling, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window.

60 Grove St.

House, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, Queen Anne porch, shinglework.

63 Grove St.

House, c.1865
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, enriched frieze, round arch window, distinctive lintelboards.
Related carriage barn

65 Grove St.

House, c.1865
Italianate style, sidehall plan, brick, 2½ stories.
Features: cornice brackets, porch, sidelights, transom, marble, stone lintels, full entablature.

66 Grove St.

House, c.1880
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: cornice brackets, unusual window, bay window, hood moldings, applied woodwork, distinctive lintelboards, stickwork, pressed stone.

67 Grove St.

House, c.1865
Italianate style, sidehall plan, brick, 2½ stories.
Features: marble, hood moldings, bay window, cornice brackets, distinctive lintelboards, round window.

68 Grove St.

House, c.1870
Italianate style, sidehall plan, brick, 2½ stories.
Features: stained glass, bay window, Queen Anne window, cornice brackets, stone lintels, Queen Anne porch.

69 Grove St.

House, c.1860
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, entry entablature, sidelights, Colonial Revival porch, full entablature, entry pilasters, marble.

70 Grove St.

House, c.1870
Italianate style, sidehall plan, brick, 2½ stories.
Features: stone lintels, cornice brackets, enriched cornice, bay window.

71 Grove St.

House, c.1865
Vernacular-Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: entry entablature, etched glass window, enriched cornice, sidelights, peaked lintelboards, transom, entry pilasters.

73 Grove St.

House, c.1870
Italianate style, 2 stories.
Features: sunburst, cornice brackets, sidelights, roof finials.

76 Grove St.

House, c.1898
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, distinctive dormer, gable screen, porch.
Related carriage barn.
Features: cupola.

90 Grove St.

House, c.1885

Queen Anne style, gable roof, 2½ stories.
Features: sunburst, gable screen, bay window, shinglework, porch, corner pilasters, bargeboard, full entablature.
Related carriage barn.

92 Grove St.

House, c.1905
Colonial Revival style, gable roof, 2 stories.
Features: entry entablature, monumental portico, entry pediment, stained glass, reveals.
Related carriage barn.

93 Grove St.

House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, full entablature, Italianate porch, distinctive dorner, corner pilasters, sidelights, door hood.

95 Grove St.

House, c.1870
Vernacular-Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: entry pilasters, sidelights, transom, Colonial Revival porch, corner pilasters, full entablature, peaked lintelboards.

96 Grove St.

Library, 1889
Architect/builder: Brunner and Tryon
Romanesque style, stone, gable roof, 1½ stories.
Features: side tower, roof finials, arcing, Syrian arch, stone carving, stained glass, beltcourse, recessed porch, round arch window, eyebrow dormer, name inscription.
Listed in the National Register of Historic Places

101 Grove St.

House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, full entablature, etched glass window, entry entablature, Queen Anne porch, corner pilasters.

103 Grove St.

House, c.1910
Colonial Revival style, wood shingle, gambrel roof, 2½ stories.
Features: porch, sidelights, shinglework, distinctive dormer.
Related garage.

105 Grove St.

Duplex, c.1915
Foursquare, wood shingle
Features: Bungalow porch, distinctive dormer.

107 Grove St.

Duplex, c.1910
Wood shingle, jerkinhead roof, 2½ stories.
Features: Colonial Revival porch.

111 Grove St.

Duplex, c.1920

Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: porch, shinglework, distinctive dormer.

125 Grove St.

House, c.1872
French Second Empire style, Mansard roof, 2 stories.
Features: distinctive dormer, roof finials, tower, round arch window, triangular arch window, round window, hood moldings, cornice brackets, enriched frieze, window pediment.

129 Grove St.

Gas Station, 1958
Modern style, enameled panel.
Features: streamlining.

133 Grove St.

House, c.1900
Vernacular-Colonial Revival style, hip roof, 2½ stories.
Features: distinctive dormer, window tracery, marble, bay window, porch, stained glass.
Related garage.

135 Grove St.

House, 1870
Italianate style, sidehall plan, 2½ stories.
Features: distinctive lintelboards, sidelights, cornice brackets, transom, round arch window, hood moldings.

139 Grove St.

House, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: marble, leaded glass window, bargeboard, sunburst, Colonial Revival porch, gable screen, shinglework, bay window.

140 Grove St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: distinctive lintelboards, porch, marble, cornice brackets.
Related garage.

141 Grove St.

House, c.1870
Vernacular-Ionianate style, sidehall plan, 2½ stories.
Features: sidelights, transom, porch, bay window, triangular arch window.

143 Grove St.

House, c.1885
Jerkinhead roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, oriel window, full entablature, enriched frieze, distinctive lintelboards.

159 Grove St.

House, c.1870
Sidehall plan, 2½ stories.
Features: triangular arch window, entry entablature, porch.

163 Grove St.

House, 1891
Gable roof, 2½ stories.
Features: Queen Anne porch, bay window, triangular arch window.
Related carriage barn.

164 Grove St.

House, c.1865
Sidehall plan, 1½ stories.
Features: full entablature, bay window, triangular arch window, distinctive dormer, corner pilasters, peaked lintelboards.
Related garage.

165 Grove St.

House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: porch, shinglework, marble, bay window, Queen Anne window, sunburst.
Related carriage barn.
Features: shinglework.

172 Grove St.

House, c.1860
Greek Revival style, sidehall plan, brick, 1½ stories.
Features: sidelights, Colonial Revival porch, wood lintels
Related barn.

173 Grove St.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, distinctive lintelboards, Colonial Revival porch, sunburst, bay window, shinglework, recessed balcony.

175 Grove St.

House, c.1895
Queen Anne style, wood shingle, gable roof, 2½ stories.
Features: shinglework, oriel window, Queen Anne window, distinctive lintelboards, roof finials, central tower, marble, bay window.

176 Grove St.

House, 1891
Queen Anne style, gable roof, 2½ stories.
Features: porch, gable screen, rafter tails, Queen Anne window, Queen Anne porch, marble, shinglework, stickwork, beltcourse.

177 Grove St.

House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: marble, roof linials, Queen Anne window, gable screen, side tower, bay window, shinglework, archedog.

178 Grove St.

House, 1893
Queen Anne style, gable roof, 2½ stories.
Features: gable screen, sunburst, marble, rafter tails, beltcourse, stickwork, porch.
Related carriage barn.

179 Grove St.

House, 1893
Hip roof, 2½ stories.
Features: bay window, Queen Anne porch, distinctive dormer.

181 Grove St.

House, c.1900
Queen Anne style, hip roof, 2½ stories.
Features: porch, recessed balcony, recessed porch, bay window, marble.

191 Grove St.

House, 1912
Shingle Style-Colonial Revival style, wood shingle, gambrel roof, 3½ stories.
Features: distinctive dormer, cobblestone, round window, Palladian window, recessed porch, distinctive lintelboards, distinctive chimney, entry entablature, sidelights, unusual window.
Related carriage barn, gazebo.

Features: marble, cupola, round window, carriage bays.

201 Grove St.

House, 1891
Shingle Style, wood shingle, gambrel roof, 1½ stories.
Features: distinctive chimney, balcony, marble, stained glass, unusual window, shinglework, round arch window, bay window, porch.
Related carriage barn, gazebo.
Features: side tower, bellcast roof, cupola.

212 Grove St.

House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: shinglework, distinctive lintelboards, niel window, sidelights, porch, bay window, leaded glass window, distinctive dormer, marble.
Related carriage barn.

215 Grove St.

House, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: bay window, Queen Anne porch, shinglework.
Related carriage barn.

216 Grove St.

House, c.1929
Colonial Revival style, brick veneer, gable roof, 2½ stories.
Features: flat arches, gable fanlight, marble, porch, entry fanlight, sidelights, leaded glass window, keystones.

226 Grove St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: segmental arch window, cornice brackets, gable fan, hood moldings.
Related carriage barn.
Features: cupola, round window, carriage bays.

231 Grove St.

House, 1936
Colonial Revival style, brick veneer, gable roof, 2½ stories.
Features: entry pilasters, round arch window, entry columns, round window, entry entablature, bay window, stained glass, flat arches.

234 Grove St.
House, c.1929
Colonial Revival style,
Georgian plan, brick veneer.
Features: marble, reveals,
entry fan, sidelights, entry
pilasters, leaded glass window,
keystones, flat arches, gable
fanlight, distinctive chimney.

239 Grove St.
House, c.1870
Italianate style, hip roof,
2 stories.
Features: cornice brackets, en-
riched cornice, cupola,
monumental portico.

240 Grove St.
House, c.1929
Architect/builder: Payson
Webber
Colonial Revival style, gable
roof, 2½ stories.
Features: entry entablature,
entry pediment, entry
pilasters, distinctive chimney.

241 Grove St.
Carriage Barn, c.1870
Hip roof.
Features: distinctive dormer.

270 Grove St.
House, c.1930
Architect/builder: Jens F.
Larsen
Tudor Revival style, stone,
gable roof, 1½ stories.
Features: distinctive door, dis-
tinctive chimney, round
window.

272 Grove St.
House, c.1930
Architect/builder: Jens F.
Larsen
Colonial Revival style, gable
roof, 2 stories.
Features: Colonial Revival
porch, sidelights, fanlight,
paneled corner pilasters, full
entablature, keystone.

68 Harrington Ave.
House, c.1923
Foursquare.
Features: distinctive dormer,
Colonial Revival porch, belt-
course.

70 Harrington Ave.
House, c.1921
Gable roof, 1½ stories
Features: porch, distinctive
dormer.
Related garage.
Features: historic garage
doors.

74 Harrington Ave.
Duplex, c.1920
Gable roof, 2½ stories
Features: Colonial Revival
porch, marble, beltcourse.
Related garage.

76 Harrington Ave.
Duplex, c.1920
Foursquare.
Features: Colonial Revival
porch, bay window.

93 Harrington Ave.
House, c.1925
Bungalow style, hip roof,
1½ stories.
Features: distinctive dormer,
recessed porch, rafter tails.
Related garage.
Features: rafter tails, historic
garage doors.

95 Harrington Ave.
House, c.1933
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: distinctive dormer,
rafter tails, stickwork, porch.
Related garage.
Features: rafter tails, historic
garage doors.

99 Harrington Ave.
House, c.1925
Wood shingle, hip roof,
2 stories.
Features: Colonial Revival
porch, distinctive chimney.

114 Harrington Ave.
House, 1926
Vernacular-Colonial Revival
style, brick, gambrel roof,
1½ stories.
Features: shinglework, marble,
stone lintels, flat arches, dis-
tinctive dormer.

118 Harrington Ave.
House, c.1925
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: shinglework, distinc-
tive dormer, porch, rafter tails,
stickwork.

120 Harrington Ave.
House, c.1925
Gable roof, 1½ stories.
Features: rafter tails, belt-
course, distinctive dormer,
porch.
Related garage.
Features: historic garage
doors, rafter tails.

79 Harrison Ave.
Duplex, c.1900
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: shinglework, Colo-
nial Revival porch, gable
screen, marble.

81 Harrison Ave.
House, c.1875
Vernacular-Italianate style,
sidehall plan, 2½ stories.
Features: Italianate porch,
marble, triangular arch win-
dow, entry entablature.

84 Harrison Ave.
House, c.1890
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: porch, distinctive lin-
telboards, marble

89 Harrison Ave.
House, c.1880
Vernacular-Italianate style,
sidehall plan, 2½ stories.
Features: marble, porch, trian-
gular arch window.

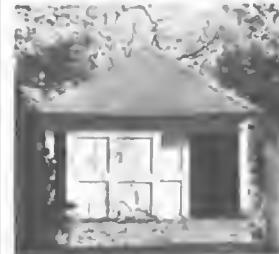
35 Hazel St.
House, 1916
Vernacular-Colonial Revival
style, gambrel roof,
2½ stories.
Features: Colonial Revival
porch.
Related carriage barn.

38 Hazel St.
House, c.1910
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: marble, Queen Anne
porch, Queen Anne window.

41 Hazel St.
House, 1892
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: shinglework, Queen
Anne porch, marble.

43 Hazel St.
House, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival
porch, Queen Anne window.
Related garage.

44 Hazel St.



House, 1924
Bungalow style, gable roof,
1½ stories.
Features: stickwork, porch,
rafter tails, cobblestone
Related garage.
Features: historic garage
doors.

50 Hazel St.
House, 1898
Gable roof, 2½ stories.
Features: marble, distinctive
lintelboards, Queen Anne
porch, Queen Anne window.

67 Hazel St.
House, c.1929
Bungalow style, gable roof,
1½ stories.
Features: distinctive dormer,
oriel window, porch, marble,
shinglework, beltcourse.
Related garage.
Features: historic garage
doors.

77 Hazel St.
House, c.1929
Bungalow style, gable roof,
1½ stories.
Features: beltcourse, distinc-
tive dormer, porch, shingle-
work, bay window, marble.
Related garage.
Features: historic garage
doors.

80 Hazel St.
House, c.1930
Colonial Revival style, gam-
brel roof, 1½ stories.
Features: door hood, porch,
distinctive dormer

90 Hazel St.
House, c.1930
Colonial Revival style, gam-
brel roof, 1½ stories.
Features: door hood, balcony,
distinctive dormer.

9 High St.
House, c.1870/1915
Vernacular-Italianate style,
sidehall plan, 2½ stories.
Features: marble, Bungalow
porch, round arch window,
cornice brackets.
Related garage

15 High St.
House, c.1885
Gable roof, 2½ stories.
Features: marble, peaked lin-
telboards, distinctive linel-
boards, corner pilasters.
Related carriage barn

25 High St.
House, c.1915
Vernacular-Shingle Style,
gable roof, 1½ stories.
Features: porch, bay window,
shinglework.
Related carriage barn.



House, c.1915
Vernacular-Colonial Revival
style, gable roof, 1½ stories.
Features: marble, beltcourse,
sidelight, paneled entry
pilasters, Colonial Revival
porch, leaded glass window.

31 High St.
House, c.1910
Gable roof, 1½ stories.
Features: Queen Anne porch,
gable screen, shinglework.
Related carriage barn.

32 High St.
House, c.1915
Wood shingle, gable roof,
1½ stories.
Features: Colonial Revival
porch, rafter tails.
Related shed.
Features: rafter tails.

34 High St.
House, c.1915
Foursquare.
Features: rafter tails, belt-
course, fieldstone, porch.
Related garage.

9 Highland Ave.
House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, leaded glass window.

11 Highland Ave.
House, 1918
Vernacular-Shingle Style, gable roof, 2½ stories.
Features: porch, beltcourse.

127 Holly St.
Multi-family Dwelling, 1891
Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne porch, Colonial Revival porch, bay window, Queen Anne window.
Related carriage barn

133 Holly St.



House, c.1897
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne porch, shinglework.

135 Holly St.
House, 1893
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, bay window, marble.

137 Holly St.
House, c.1920
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: rafter tails, oriel window, porch.

139 Holly St.
House, c.1917
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: rafter tails, porch.
Related garage

140 Holly St.
House, c.1905
Gable roof, 2½ stories.
Features: side tower, bay window, Colonial Revival porch, in marble.

161 Holly St.
House, c.1900
Gable roof, 2½ stories.
Features: porch, bay window, marble, Queen Anne window.

1 Hopkins St.
House, c.1900
Gable roof, 1½ stories.
Features: marble, Queen Anne porch.

3 Hopkins St.
House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch, marble.

5 Hopkins St.



House, c.1890
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: Queen Anne window, Queen Anne porch, marble.
Related garage.
Features: historic garage doors.

6 Hopkins St.

House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: marble, side tower, Queen Anne porch, cornice brackets, beltcourse, bay window.

9 Hopkins St.

House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne porch, gable screen.

10 Hopkins St.

House, c.1920
Gable roof, 1½ stories.
Features: Colonial Revival porch, sidelights.

12 Hopkins St.

Duplex, c.1900
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: pressed stone, distinctive lintelboards, Colonial Revival porch, bay window.

17 Hopkins St.

House, c.1885
Gable roof, 2½ stories.
Features: marble, distinctive lintelboards, Colonial Revival porch.
Related garage.

22 Hopkins St.

House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, distinctive lintelboards, shinglework, marble.

260 Horton St.

House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, distinctive lintelboards, Queen Anne porch.

1 Howard Ave.
House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: rafter tails, distinctive dormer, recessed porch, distinctive chimney.

11 Howard Ave.

House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: cobblestone, bay window, porch, distinctive chimney, rafter tails, historic fence.

24 Howard Ave.

House, c.1925
Vernacular-Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: shinglework, distinctive dormer, gable fanlight, entry entablature, entry pilasters.

25 Howard Ave.

House, c.1925
Vernacular-Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: shinglework, beltcourse, entry columns, distinctive dormer.
Related garage.
Features: historic garage doors, shinglework.

26 Howard Ave.

House, c.1925
Vernacular-Tudor Revival style, wood shingle, gable roof, 2½ stories.
Features: distinctive chimney, distinctive dormer, shinglework, unusual window, hood moldings.

32 Howe St.

House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch, marble, stained glass.
Related garage.

39 Howe St.



House, c.1855
Greek Revival style, sidehall plan, 1½ stories.
Features: distinctive chimney, paneled corner pilasters, entry pilasters, full entablature, distinctive lintelboards, wood carving.

41 Howe St.
House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, full entablature, distinctive chimney, corner pilasters.

47 Howe St.

House, c.1855
Greek Revival style, sidehall plan, 1½ stories.
Features: Queen Anne porch, marble, corner pilasters, full entablature.

57 Howe St.

House, c.1840
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: marble, Queen Anne porch, transom

59 Howe St.

House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, gable screen, shinglework, Queen Anne window

54 Ives Ave.

House, c.1923
Vernacular-Colonial Revival style, hip roof, 2 stories.
Features: porch, enriched cornice, entry pilasters, entry entablature, porte cochere.
Related garage.
Features: enriched cornice.

56 Ives Ave.

House, c.1923
Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: gable fanlight, shinglework, entry fanlight, entry pilasters.
Related garage.
Features: shinglework.

58 Ives Ave.

House, c.1925
Vernacular-Colonial Revival style, Foursquare.
Features: broken pediment, entry pilasters, distinctive dormer, distinctive chimney, marble.
Related garage.
Features: beltcourse

61 Ives Ave.

House, 1919
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive dormer, distinctive chimney, shinglework, beltcourse, porch, stick-work, rafter tails.
Related garage.
Features: shinglework, historic garage doors.

62 Ives Ave.

House, c.1923
Colonial Revival style, hip roof, 2½ stories.
Features: distinctive dormer, full entablature, entry fanlight, sidelights, porch, distinctive lintelboards, marble, bay window.
Related garage.
Features: marble.

66 Ives Ave.

House, c.1921
Bungalow style, gable roof, 1½ stories.
Features: porch, stickwork, rafter tails, distinctive dormer, distinctive chimney.
Related garage.
Features: stickwork, rafter tails.

67 Ives Ave.

House, c.1923
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: paneled entry pilasters, entry entablature, oriel window, bay window, distinctive dormer, distinctive chimney, recessed porch, distinctive lintelboards.
Related garage.

68 Ives Ave.

House, c.1919
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: stickwork, rafter tails, distinctive dormer, distinctive chimney, porch, sidelights, bay window.
Related garage.

2 Jackson Ave.

House, c.1875
Sidehall plan, 2½ stories.
Features: Queen Anne porch, Italianate porch, triangular arch window.
Related garage.

4 Jackson Ave.

House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne window, distinctive lintelboards, Queen Anne porch.
Related garage.

10 Jackson Ave.

House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 2½ stories.
Features: Queen Anne window, Colonial Revival porch.

12 Jackson Ave.

House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 2½ stories.
Features: Queen Anne window, historic garage doors, Colonial Revival porch.

15 Jackson Ave.

House, 1892
Vernacular-Colonial Revival style, hip roof, 2½ stories.
Features: Colonial Revival porch, marble, shinglework, Queen Anne window, distinctive dormer.
Related garage, barn.
Features: historic garage doors.

16 Jackson Ave.

House, 1909
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: marble, leaded glass window, recessed porch, Queen Anne window, distinctive dormer, bay window.
Related garage.

17 Jackson Ave.

Duplex, c.1895
Gable roof, 1½ stories.
Features: Italianate porch.

20 Jackson Ave.

Duplex, 1890
Vernacular-Queen Anne style, hip roof, 2 stories.
Features: distinctive dormer, cornice brackets, shinglework, Queen Anne window, belt-course, Queen Anne porch, Colonial Revival porch, cobblestone, bay window.

21 Jackson Ave.

House, c.1880
Vernacular-Queen Anne style, sidehall plan, 1½ stories.
Features: porch, gable screen, bargeboard, peaked lintelboards.
Related carriage barn.

22 Jackson Ave.

House, c.1905
Wood shingle, gable roof, 2½ stories.
Features: Colonial Revival porch, shinglework, leaded glass window.
Related barn.

25 Jackson Ave.

House, 1888
Queen Anne style, gable roof, 2½ stories.
Features: bay window, round arch window, hood moldings, recessed porch, shinglework, marble.

35 Jackson Ave.

House, c.1865
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, entry entablature, sidelights.

39 Jackson Ave.

House, 1886
Queen Anne style, gable roof, 2½ stories.
Features: sunburst, gable screen, marble, distinctive lintelboards, bay window.

47 Jackson Ave.

House, 1904
Gable roof, 2½ stories.
Features: marble, Queen Anne porch.

53 Jackson Ave.

House, c.1880
Gable roof, 1½ stories.
Features: entry entablature, Colonial Revival porch.

54 Jackson Ave.

House, c.1933
Gable roof, 2½ stories.
Features: gable screen, rafter tails, porch.
Related garage.

56 Jackson Ave.

House, c.1925
Gable roof, 2½ stories.
Features: porch, gable screen, rafter tails.
Related garage.

57 Jackson Ave.

House, c.1923
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive dormer, stickwork, rafter tails, porch, sidelights.
Related garage.

59 Jackson Ave.

House, c.1920
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, shinglework, porch.

61 Jackson Ave.

House, 1925
Bungalow style, gable roof, 1½ stories.
Features: distinctive chimney, stickwork, rafter tails, bay window, porch.
Related garage.
Features: rafter tails.

63 Jackson Ave.

House, c.1925
Bungalow style, hip roof, 1½ stories.
Features: distinctive dormer, distinctive chimney, rafter tails, porch, arcading.
Related garage.

65 Jackson Ave.

House, 1916
Foursquare.
Features: Colonial Revival porch, distinctive dormer, distinctive lintelboards.
Related garage.

67 Jackson Ave.

House, c.1920
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: Colonial Revival porch, bay window, rafter tails.
Related garage.
Features: historic garage doors.

71 Jackson Ave.

House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch.
Related garage.
Features: historic garage doors.

73 Jackson Ave.

House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window.
Related garage.

74 Jackson Ave.

House, c.1925
Bungalow style, hip roof, 1½ stories.
Features: distinctive dormer, recessed porch.
Related garage.

75 Jackson Ave.

House, c.1915
Foursquare.
Features: distinctive dormer, beltcourse.

76 Jackson Ave.

House, c.1910
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: gable screen, bay window, Queen Anne porch, Queen Anne window, distinctive chimney.

79 Jackson Ave.

House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: rafter tails, porch, Colonial Revival porch.

81 Jackson Ave.

House, c.1905
Gable roof, 2½ stories.
Features: marble, Queen Anne porch, Queen Anne window, sunburst.

82 Jackson Ave.

House, c.1929
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: Colonial Revival porch, rafter tails.
Related garage.
Features: rafter tails.

87 Jackson Ave.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, bay window, sunburst, marble.
Related carriage barn.

88 Jackson Ave.

House, 1917
Gable roof, 1½ stories.
Features: Colonial Revival porch.
Related garage.

91 Jackson Ave.

House, 1906
Foursquare.
Features: distinctive dormer, shinglework, Colonial Revival porch, marble, Queen Anne window.
Related garage.

92 Jackson Ave.

House, 1927
Bungalow style, gable roof, 1½ stories.
Features: porch, stickwork, half-timbering.

95 Jackson Ave.

House, 1930
Bungalow style, gable roof, 1½ stories.
Features: stickwork, rafter tails, bargeboard, distinctive chimney, bay window.

12 James St.

House, c.1920
Bungalow style, wood shingle, hip roof, 1½ stories.
Features: porch, sidelights, bay window

24 Jefferson St.

House, c.1933
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: recessed porch, Bungalow porch, window fanlight, distinctive dormer, stickwork, rafter tails, oriel window.
Related garage.
Features: rafter tails.

5 Kendall Ave.

House, c.1920
Gable roof, 1½ stories.
Features: shinglework, distinctive chimney.
Related garage.

7 Kendall Ave.

House, c.1920
Gable roof, 1½ stories.
Features: bay window, marble, Colonial Revival porch.
Related garage.

9 Kendall Ave.

House, c.1920
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porch, stickwork.
Related garage.

11 Kendall Ave.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.

Features: distinctive lintelboards, gable screen, sunburst, bay window, bargeboard, shinglework.
Related carriage barn.

13 Kendall Ave.

House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, distinctive lintelboards, bay window.
Related carriage barn.

17 Kendall Ave.

House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, marble, distinctive lintelboards.

19 Kendall Ave.

House, 1894
Gable roof, 2½ stories.
Features: Queen Anne porch, distinctive lintelboards, bay window.
Related garage.

21 Kendall Ave.

House, c.1900
Gable roof, 1½ stories.
Features: marble, Colonial Revival porch, distinctive lintelboards, shinglework.

22 Kendall Ave.

House, c.1920
Gable roof, 2½ stories.
Features: Colonial Revival porch, beltcourse, shinglework.

24 Kendall Ave.

House, 1904
Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: bay window, Colonial Revival porch, marble.
Related carriage barn.

36 Kendall Ave.

House, c.1915
Jerkinhead roof, 2½ stories.
Features: beltcourse, Colonial Revival porch.

37 Kendall Ave.

House, c.1915
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Palladian window, Colonial Revival porch, leaded glass window, bay window.
Related garage.
Features: parapet.

39 Kendall Ave.

House, c.1920

Foursquare.
Features: distinctive chimney, distinctive dormer, marble, Colonial Revival porch, porte cochere.
Related garage.
Features: historic garage doors.

41 Kendall Ave.

House, 1912
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: round window, shinglework, distinctive dormer, bay window, Colonial Revival porch, leaded glass window, oriel window.

45 Kendall Ave.

House, c.1915
Gable roof, 2½ stories.
Features: corner pilasters, gable fanlight, hood moldings, Colonial Revival porch, leaded glass window, bay window, marble.
Related garage.

47 Kendall Ave.

House, 1886
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne porch, beltcourse, shinglework, gable screen.

49 Kendall Ave.

House, 1887
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne porch, bay window, distinctive lintelboards, gable screen, full entablature, cornice brackets.
Related garage.
Features: gable screen.

50 Kendall Ave.

House, 1888
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, bargeboard, beltcourse, Queen Anne porch.
Related carriage barn.
Features: shinglework

52 Kendall Ave.

House, c.1885
Vernacular-Italianate-Queen Anne style, gable roof, 2½ stories.
Features: full entablature, curlicue brackets, Italianate porch, marble, bay window.
Related garage.

7 Killington Ave.

House, c.1900
Gable roof, 1½ stories.
Features: entry fan.

9 Killington Ave.

House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch

18 Killington Ave.

House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.

19 Killington Ave.

House, c.1890
Wood shingle, gable roof, 2½ stories.
Features: Queen Anne porch, triangular arch window.

21 Killington Ave.

House, c.1875
Gable roof, 2½ stories.
Features: sidelights, entry pilasters, Queen Anne porch, round arch window.
Related carriage barn

22 Killington Ave.

Store, 1931
Wood shingle, gable roof, 1½ stories.
Features: original storefront, rafter tails, shinglework.

25 Killington Ave.

Duplex, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.

27 Killington Ave.

House, c.1920
Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: sidelights, reveals, pressed stone, entry entablature, porch, entry pilasters, shinglework.
Related garage.
Features: historic garage doors.

28 Killington Ave.

House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, Queen Anne window, marble, shinglework.

29 Killington Ave.

House, c.1910
Gable roof, 2 stories.
Features: Colonial Revival porch, Queen Anne window.

31 Killington Ave.

House, c.1885
Gable roof, 2½ stories.
Features: shinglework, triangular arch window.

32 Killington Ave.

House, c.1920
Gable roof, 1½ stories.
Features: distinctive chimney, entry entablature, porch.
Related garage.
Features: historic garage doors.

33 Killington Ave.

House, c.1900
Gable roof, 1½ stories.
Features: Colonial Revival porch.
Related carriage barn

34 Killington Ave.

House, c.1920
Gable roof, 2 stories.
Features: porch, distinctive dormer.
Related garage.

36 Killington Ave.

House, c.1870
Vernacular-Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, entry entablature.

37 Killington Ave.

Multi-family Dwelling, c.1898
2 stories.
Features: Colonial Revival porch.

49 Killington Ave.

Duplex, c.1915
Foursquare.
Features: Colonial Revival porch.
Related garage.

50 Killington Ave.

House, c.1910
Gable roof, 2½ stories.
Features: marble, Queen Anne window, Queen Anne porch.

56 Killington Ave.

House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porch, rafter tails, distinctive dormer.
Related garage.
Features: rafter tails.

61 Killington Ave.

House, c.1885
Gable roof, 2½ stories.
Features: marble, Queen Anne porch, round arch window.

62 Killington Ave.

House, c.1905
Gable roof, 2½ stories.
Features: shinglework, beltcourse, marble, Queen Anne porch, distinctive dormer.

73 Killington Ave.

House, c.1875/1920
Italianate style, sidehall plan, 2½ stories.
Features: marble, bay window, cornice brackets, enriched cornice, round window, full entablature, reveals.
Related barn.

74 Killington Ave.

House, c.1925
Foursquare.
Features: distinctive dormer, Colonial Revival porch, iron finials.
Related garage.

76 Killington Ave.

House, c.1929
Foursquare.
Features: Bungalow porch.

77 Killington Ave.

House, c.1920
Gable roof, 2½ stories.
Features: porch.
Related garage.
Features: historic garage doors.

96 Killington Ave.

House, c.1915
Gable roof, 1½ stories.
Features: Colonial Revival porch, marble, leaded glass window, oriel window.
Related garage.

97 Killington Ave.

House, c.1915
Wood shingle, gable roof, 1½ stories.
Features: shinglework, beltcourse, door hood.

101 Killington Ave.

House, 1930
Bungalow style; wood shingle, gable roof, 1½ stories.
Features: bargeboard, rafter tails, distinctive dormer, stick-work, recessed porch, distinctive chimney.
Related garage.

61 Killington Ave.

House, c.1885
Gable roof, 2½ stories.
Features: stickwork, rafter tails.

139 Killington Ave.

House, c.1930
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: historic fence, wrought iron, distinctive dormer, distinctive chimney, porch, sidelights.

1 Kingsley Ave.

Duplex, c.1915
Foursquare.
Features: rafter tails, Queen Anne porch, distinctive dormer.

5 Kingsley Ave.

Duplex, 1918
Foursquare.
Features: rafter tails, Queen Anne porch, distinctive door.

7 Kingsley Ave.

House, 1912
Vernacular-Colonial Revival style, hip roof, 2½ stories.
Features: enriched cornice, distinctive chimney, gable louver, hood moldings, marble, beltcourse, porch, oriel window, Palladian window.

9 Kingsley Ave.

House, 1916
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porte cochere, stick-work, porch, distinctive dormer.

10 Kingsley Ave.

House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: stickwork, porch, rafter tails, distinctive chimney.
Related garage.

11 Kingsley Ave.

House, c.1915
Wood shingle, gable roof, 2½ stories.
Features: bay window, distinctive chimney.

12 Kingsley Ave.

House, c.1920
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive chimney, porch, distinctive dormer, shinglework.
Related garage.
Features: shinglework.

14 Kingsley Ave.

House, c.1915
Colonial Revival style, stucco, hip roof, 2½ stories.
Features: distinctive chimney, porch, entry pilasters, door hood, distinctive dormer, distinctive lintelboards.
Related garage.

16 Kingsley Ave.

Duplex, c.1910
Hip roof, 2½ stories.
Features: Queen Anne porch, distinctive dormer, bay window, marble, distinctive lintelboards.
Related carriage barn

17 Kingsley Ave.

Duplex, 1916
Gable roof, 2½ stories.
Features: Queen Anne porch, distinctive dormer, leaded glass window.
Related carriage barn

19 Kingsley Ave.

House, c.1910
Gable roof, 2½ stories.
Features: Colonial Revival porch, pressed stone, bay window.
Related carriage barn.

23 Kingsley Ave.

House, c.1915
Foursquare.
Features: bay window, Colonial Revival porch, beltcourse, pressed stone.
Related garage.
Features: rafter tails.

39 Kingsley Ave.

House, 1912
Vernacular-Colonial Revival style, gambrel roof, 2½ stories.
Features: entry pilasters, entry entablature, beltcourse, bay window, marble.
Related garage.

41 Kingsley Ave.

Duplex, c.1895
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: marble, distinctive chimney, sunburst, applied woodwork, beltcourse, shingle-work, window fan, porch, side tower.
Related garage.

44 Kingsley Ave.
House, 1909
Architect/builder: Arthur Smith.
Shingle Style-Colonial Revival style, gambrel roof, 1½ stories.
Features: shinglework, distinctive chimney, bay window, unusual window, balcony, sidelights, porch.
Related garage.

45 Kingsley Ave.
House, 1914
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: shinglework, bay window, Colonial Revival porch, marble.
Related carriage barn.
Features: historic garage doors.

46 Kingsley Ave.
House, c.1905
Queen Anne style, gable roof, 2½ stories.
Features: enriched cornice, distinctive lintelboards, shinglework, distinctive dormer, bay window, Queen Anne window, Queen Anne porch, beltcourse.

47 Kingsley Ave.
House, c.1905
Queen Anne style, hip roof, 2½ stories.
Features: enriched frieze, Queen Anne porch, gable screen, sunburst, bay window, shinglework, beltcourse, distinctive dormer.
Related garage.

48 Kingsley Ave.
House, 1894
Shingle Style-Colonial Revival style, hip roof, 2½ stories.
Features: bay window, Palladian window, rafter tails, marble.
Related carriage barn.

49 Kingsley Ave.
House, 1895
Vernacular-Colonial Revival style, gambrel roof, 2½ stories.
Features: round arch window, hood moldings, stained glass, bay window, porch, marble.

50 Kingsley Ave.



Hoose, 1914
Vernacular-Colonial Revival style, Foursquare.
Features: marble, distinctive lintelboards, distinctive dormer, Colonial Revival porch, leaded glass window.
Related garage.

51 Kingsley Ave.
House, 1906
Gable roof, 2½ stories.
Features: Colonial Revival porch.

52 Kingsley Ave.
House, 1910
Architect/builder: Bert Bissell
Colonial Revival style, hip roof, 2½ stories.
Features: enriched cornice, pressed stone, Colonial Revival porch, bay window, beltcourse, leaded glass window, shinglework.
Related carriage barn.
Features: shinglework

11 Lafayette St.
House, c.1915
Foursquare.
Features: distinctive dormer, Colonial Revival porch, oriel window, beltcourse.
Related garage.
Features: historic garage doors.

17 Lafayette St.
Duplex, c.1915
Gable roof, 2½ stories.
Features: porch, shinglework.
Related garage.

22 Lafayette St.
House, c.1920
Bungalow style, gable roof, 1½ stories.
Features: distinctive dormer, stickwork, rafter tails, Colonial Revival porch.

60 Lafayette St.
House, c.1900
Gable roof, 2½ stories.
Features: marble, Queen Anne porch, Queen Anne window.

72 Lafayette St.



House, 1899
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable screen, shinglework, Queen Anne porch, Queen Anne window, marble.

77 Lafayette St.
Duplex, c.1910
Gable roof, 2½ stories.
Features: porch.
Related garage.
Features: rafter tails.

83 Lafayette St.
House, c.1885
Gable roof, 2½ stories.
Features: Colonial Revival porch, bay window.
Related carriage barn.
Features: cupola, distinctive door.

1 Leonard St.
House, c.1930
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive dormer, door hood.

2 Leonard St.
House, 1927
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: rafter tails, distinctive chimney, Bungalow porch.

3 Leonard St.
House, c.1925
Vernacular-Bungalow style, gable roof, 1½ stories.
Features: porch, rafter tails.

10 Leonard St.
House, c.1925
Foursquare.
Features: Bungalow porch, distinctive dormer.
Related garage.
Features: carriage bays.

Library Ave.
School, 1928
Neo-Classical Revival style, brick veneer, 3 stories.
Features: parapet, entry colonnade, marble, name inscription, decorative brickwork, stone carving, flared arches, entry entablature.

70 Library Ave.



House, c.1915
Vernacular-Colonial Revival style, wood shingle, hip roof, 2½ stories.

Features: distinctive dormer, rafter tails, oriel window, window fanlight, leaded glass window, Colonial Revival porch, sidelights, bay window, balcony, distinctive chimney.
Related garage.
Features: rafter tails.

85 Library Ave.
House, c.1915
Gable roof, 1½ stories.
Features: marble, Colonial Revival porch.

86 Library Ave.
House, c.1895
Gable roof, 1½ stories.
Features: Queen Anne porch.

87 Library Ave.
Hoose, 1896
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, marble.
Related garage.

89 Library Ave.
Duplex, c.1900
Gable roof, 2½ stories.
Features: marble, porch, leaded glass window, distinctive dormer.

90 Library Ave.
House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: rafter tails, gable screen, stickwork, sunburst.
Related carriage barn.

92 Library Ave.
House, c.1895
Shingle Style, wood shingle, gable roof, 2½ stories.
Features: round arch window, shinglework, porch, marble, distinctive chimney.
Related garage.

93 Library Ave.



House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.

112 Library Ave.
Hoose, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: triangular arch window, gable screen, shinglework, Queen Anne porch, distinctive lintelboards, marble.

113 Library Ave.
House, c.1870
Sidehall plan, 2½ stories.
Features: marble, corner pilasters, full entablature.

121 Library Ave.
House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, full entablature, marble, Colonial Revival porch, peaked lintelboards, distinctive lintelboards, corner pilasters.

128 Library Ave.
House, c.1895
Gable roof, 2 stories.
Features: marble, Queen Anne porch.

11 Lincoln Ave. House, c.1905 Gable roof, 2½ stories. Features: sidelights, marble, Queen Anne porch, bay window.	36 Lincoln Ave. House, c.1875 Italianate style, sidehall plan, wood shingle, 2½ stories. Features: marble, bay window, Italianate porch, cornice brackets, triangular arch window.	64 Lincoln Ave. House, c.1910 Hip roof, 2½ stories. Features: bay window, shingle-work, distinctive dormer, Colonial Revival porch, marble, Queen Anne window.	103 Lincoln Ave. House, c.1920 Bungalow style, wood shingle, gable roof, 1 story. Features: shinglework, porch, rafter tails, distinctive chimney.
13 Lincoln Ave. House, c.1900 Gable roof, 2½ stories. Features: marble, Queen Anne window, Queen Anne porch, distinctive lintelboards.	37 Lincoln Ave. House, c.1870 Sidehall plan, brick, 2½ stories. Features: stone lintels, door hood, oriel window, full entablature, enriched cornice.	68 Lincoln Ave. House, c.1915 Foursquare. Features: distinctive lintelboards, beltcourse, marble, Colonial Revival porch, leaded glass window, distinctive dormer.	105 Lincoln Ave. House, c.1920 Bungalow style, wood shingle, gable roof, 1½ stories. Features: distinctive dormer, stickwork, rafter tails, recessed porch, distinctive chimney. Related garage. Features: rafter tails.
15 Lincoln Ave. House, c.1900 Gable roof, 2½ stories. Features: gable screen, marble.	43 Lincoln Ave. House, 1896 Gable roof, 2½ stories. Features: Queen Anne window, Queen Anne porch. Related garage.	69 Lincoln Ave. House, c.1910 Gable roof, 2½ stories. Features: shinglework, Colonial Revival porch, leaded glass window, bay window, distinctive chimney. Related carriage barn.	107 Lincoln Ave. House, 1898 Shingle Style-Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: round arch window, bay window, Palladian window, wood carving, shingle-work, distinctive dormer, fieldstone.
16 Lincoln Ave. Church, 1894 High Victorian Gothic style, stone, gable roof, 1½ stories. Features: distinctive dormer, arched, roof finials, enriched cornice, marble, tower, belfry, rose window, pointed arch window, window tracery, buttresses.	44 Lincoln Ave. House, c.1900 Gable roof, 2½ stories. Features: gable screen, distinctive lintelboards, Queen Anne porch, marble, Queen Anne window.	71 Lincoln Ave. House, c.1915 Colonial Revival style, Georgian plan. Features: distinctive lintelboards, porch, sidelights, distinctive chimney. Related garage.	109 Lincoln Ave. Store, 1927 Gable roof, 1½ stories. Features: shinglework, original storefront, etched glass window. Related carriage barn.
17 Lincoln Ave. House, c.1900 Gable roof, 2½ stories. Features: Queen Anne porch, triangular arch window.	46 Lincoln Ave. House, c.1915 Bungalow style, wood shingle, gable roof, 1½ stories. Features: distinctive dormer, recessed porch, Colonial Revival porch, oriel window. Related garage. Features: rafter tails, historic garage doors.	79 Lincoln Ave. House, c.1910 Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: sidelights, leaded glass window, distinctive dormer. Related garage. Features: rafter tails.	110 Lincoln Ave. School, 1895 Colonial Revival style, brick, hip roof, 2½ stories. Features: marble, beltcourse, reveals, keystones, hood moldings, name inscription, date inscription, flat arches, round arch window, distinctive dormer.
18 Lincoln Ave. Rectory, c.1875 Hip roof, 2½ stories. Features: sunburst, bargeboard, distinctive dormer, shinglework, beltcourse. Related garage.	47 Lincoln Ave. House, c.1910 Vernacular-Queen Anne style, gable roof, 2 stories. Features: bay window, leaded glass window, door hood, Colonial Revival porch. Related garage.	80 Lincoln Ave. House, c.1920 Colonial Revival style, Three-quarter Georgian plan. Features: porch, entry fanlight, sidelights, eyebrow dormer, stickwork. Related garage. Features: historic garage doors, distinctive dormer, rafter tails.	114 Lincoln Ave. House, c.1910 Gable roof, 2½ stories. Features: Colonial Revival porch, Queen Anne window. Related garage. Features: historic garage doors, distinctive dormer.
26 Lincoln Ave. 	57 Lincoln Ave. House, c.1900 Gable roof, 1½ stories. Features: marble, Queen Anne porch.	81 Lincoln Ave. 	115 Lincoln Ave. 
House, c.1900 Gable roof, 2½ stories. Features: Queen Anne porch, bay window, distinctive lintelboards, Queen Anne window.	58 Lincoln Ave. House, c.1920 Bungalow style, wood shingle, hip roof, 1½ stories. Features: distinctive dormer, rafter tails, pressed stone, oriel window. Related garage.	House, 1916 Stucco, hip roof, 2 stories. Features: rafter tails, stickwork, porch, distinctive chimney, parapet. Related garage. Features: historic garage doors.	House, 1896 Queen Anne style, gable roof, 2½ stories. Features: marble, bay window, shinglework, Queen Anne porch, Queen Anne window, gable screen, beltcourse, distinctive dormer. Related carriage barn.
30 Lincoln Ave. House, c.1895 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: gable screen, Queen Anne window, balcony, Queen Anne porch, bay window, marble.	59 Lincoln Ave. House, c.1910 Gable roof, 2½ stories. Features: marble, Colonial Revival porch.	60 Lincoln Ave. House, c.1915 Hip roof, 1 story. Features: bay window, Colonial Revival porch, Queen Anne porch. Related garage. Features: rafter tails.	
32 Lincoln Ave. House, c.1900 Vernacular-Shingle Style, gable roof, 1½ stories. Features: distinctive dormer, gable screen, marble, Queen Anne porch, shinglework. Related carriage barn.			

116 Lincoln Ave.

House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: marble, bay window, Colonial Revival porch, recessed porch, shinglework.
Related garage.
Features: shinglework.

120 Lincoln Ave.

Duplex, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival porch, marble, distinctive lintelboards.

129 Lincoln Ave.

House, c.1925
Gambrel roof, 1½ stories.
Features: marble, porch, shinglework.

130 Lincoln Ave.

House, 1914
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, pressed stone, distinctive dormer.
Related garage.

136 Lincoln Ave.

House, 1916
Colonial Revival style, Four-square.
Features: porch, distinctive lintelboards, corner pilasters, Palladian window, window tracing, marble, bay window, distinctive dormer.
Related garage.

137 Lincoln Ave.

House, c.1925
Bungalow style, hip roof, 1½ stories.
Features: stickwork, rafter tails, porch.

139 Lincoln Ave.

Duplex, c.1925
Wood shingle, gable roof, 2½ stories.
Features: Bungalow porch, distinctive dormer.
Related garage.

141 Lincoln Ave.

Duplex, c.1925
Gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive lintelboards.

166 Lincoln Ave.

House, c.1925
Brick veneer, gable roof, 1½ stories.
Features: flat arches, sidelights, distinctive chimney, gable fanlight, porch, sunburst.

172 Lincoln Ave.

House, 1898
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, marble, Queen Anne porch, sunburst.
Related carriage barn.

177 Lincoln Ave.

Duplex, c.1905
Gable roof, 2½ stories.
Features: shinglework, Queen Anne porch.

179 Lincoln Ave.

House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: porch, rafter tails, shinglework, distinctive dormer, cornice brackets, beltcourse.
Related garage.

187 Lincoln Ave.

House, 1913
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: pressed stone, shinglework, Colonial Revival porch.

188 Lincoln Ave.

House, c.1910
Gable roof, 2½ stories.
Features: shinglework, triangular arch window, Queen Anne porch.
Related garage.
Features: shinglework.

189 Lincoln Ave.

House, 1913
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, pressed stone.

191 Lincoln Ave.

House, 1913
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: shinglework, Colonial Revival porch.

192 Lincoln Ave.

House, c.1919
Vernacular-Colonial Revival style, Foursquare.
Features: distinctive dormer, Colonial Revival porch, marble.
Related garage.

210 Lincoln Ave.

House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: cornice brackets, shinglework, porch, distinctive dormer.
Related garage.
Features: rafter tails.

217 Lincoln Ave.

House, c.1910
Gable roof, 1½ stories.
Features: bay window, oriel window, Queen Anne window, marble.
Related carriage barn.

228 Lincoln Ave.

House, c.1920
Gable roof, 1½ stories.
Features: Bungalow porch, beltcourse, distinctive dormer.

241 Lincoln Ave.

House, c.1919
Hip roof, 2½ stories.
Features: bay window, Queen Anne porch, Queen Anne window.

254 Lincoln Ave.

House, 1918
Gable roof, 1½ stories.
Features: distinctive dormer, Colonial Revival porch.

52 Litchfield Ave.

House, c.1929
Colonial Revival style, gable roof, 2½ stories.
Features: monumental portico, paneled wall pilasters, round window, enriched cornice, full entablature, distinctive chimney, round arch window, sidelights, entry entablature, keystones, distinctive lintelboards, wood carving.
Related garage.
Features: full entablature.

56 Litchfield Ave.

House, 1930
Colonial Revival style, hip roof, 2½ stories.
Features: distinctive chimney, distinctive dormer, enriched cornice, distinctive lintelboards, sidelights, leaded glass window, entry entablature, porch, wood carving.
Related garage.
Features: full entablature, distinctive lintelboards.

60 Litchfield Ave.

House, c.1933
Colonial Revival style, gable roof, 2½ stories.
Features: sidelights, distinctive chimney, gable fanlight, enriched cornice, round arch window, hood moldings, distinctive lintelboards, Colonial Revival porch.
Related garage.
Features: distinctive lintelboards.

64 Litchfield Ave.

House, 1927
Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive dormer, distinctive chimney, sidelights, entry fanlight, full entablature, Colonial Revival porch.
Related garage.

65 Litchfield Ave.

House, c.1938
Vernacular-Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, recessed porch, arcading, flat arches, gable fan.

66 Litchfield Ave.

House, 1926
Colonial Revival style, Four-square.
Features: Colonial Revival porch, enriched cornice, full entablature, transom, sidelights, distinctive lintelboards.
Related garage.

67 Litchfield Ave.

House, c.1920
Bungalow style, wood shingle, hip roof, 1 story.
Features: porch, beltcourse.
Related garage.
Features: beltcourse.

68 Litchfield Ave.

House, 1926
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive lintelboards, cornice brackets, rafter tails, distinctive dormer, distinctive chimney, porch.
Related garage.
Features: stickwork, rafter tails, historic garage doors.

70 Litchfield Ave.

House, c.1925
Colonial Revival style, gable roof, 2½ stories.

Features: distinctive lintelboards, entry fanlight, porch, distinctive chimney.
Related garage.

8 Madison St.

House, c.1900
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: transom, sidelights, Colonial Revival porch, gable fan, reveals.
Related garage.

12 Madison St.

House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, distinctive dormer, distinctive chimney, Queen Anne window, hood moldings, distinctive lintelboards, marble, shinglework.
Related garage.

15 Madison St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, triangular arch window, Italianate porch, marble.

16 Madison St.

House, c.1910
Wood shingle, hip roof, 2½ stories.
Features: oriel window, beltcourse.

17 Madison St.

House, 1896
Queen Anne style, gable roof, 2½ stories.
Features: enriched frieze, distinctive lintelboards, shinglework, bay window, Colonial Revival porch, Queen Anne porch, gable screen, sunburst, Queen Anne window.
Related garage.

18 Madison St.

House, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: sidelights, bay window, porch, bargeboard.
Related garage.

22 Madison St.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, marble.
Related garage.

24 Madison St.

House, 1896
Tudor Revival style, wood shingle, gable roof, 2½ stories.
Features: half-timbering, rafter tails, distinctive chimney, marble, bargeboard, Queen Anne porch, Queen Anne window, balcony.

26 Madison St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, cornice brackets, triangular arch window.
Related garage.

28 Madison St.

House, 1885
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, bay window.

29 Madison St.

House, c.1885
Queen Anne style, hip roof, 2½ stories.
Features: sunburst, shinglework, Queen Anne porch, gable screen, bay window, beltcourse, balcony, bargeboard.

30 Madison St.

House, 1893
Queen Anne style, gable roof, 2½ stories.
Features: enriched frieze, bargeboard, distinctive chimney, side tower, shinglework, porch, recessed balcony, gable screen, bay window, arcading, historic fence.
Related carriage barn.

7 Mansfield Pl.

House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, bay window.
Related garage.

9 Mansfield Pl.

House, c.1920
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: Colonial Revival porch, recessed porch.

10 Mansfield Pl.

House, c.1900
Queen Anne style, hip roof, 2½ stories.
Features: gable roof, porch, full entablature, distinctive dormer, roof finials, segmental arch window, applied woodwork, shinglework.

13 Mansfield Pl.

House, 1914
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: marble, distinctive chimney, Colonial Revival porch, cornice brackets, rafter tails, beltcourse, distinctive lintelboards.
Related garage.
Features: rafter tails.

14 Mansfield Pl.

House, 1911
Shingle Style-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: unusual window, marble, bay window, Colonial Revival porch, ogee roof, oriel window, full entablature, distinctive dormer.
Related garage.

17 Mansfield Pl.

House, c.1920
Colonial Revival style, hip roof, 2½ stories.
Features: eyebrow dormer, enriched cornice, Colonial Revival porch, sidelights.
Related garage.

18 Mansfield Pl.

House, c.1905
Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: distinctive dormer, side tower, marble, Colonial Revival porch, ogee roof, bay window, roof finials, shinglework.
Related garage.

19 Mansfield Pl.

House, c.1905
Gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, marble.
Related garage.

20 Mansfield Pl.

Duplex, 1915
Vernacular-Colonial Revival style, Foursquare.
Features: distinctive dormer, Colonial Revival porch, marble, beltcourse.
Related shed.

21 Mansfield Pl.

House, c.1905
Gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, marble.

22 Mansfield Pl.

House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: gable screen, bay window, Queen Anne porch, distinctive lintelboards, marble.

24 Mansfield Pl.

House, c.1900
Gable roof, 2 stories.
Features: Queen Anne window, distinctive lintelboards, marble, bay window.
Related carriage barn.

93 Maple St.

House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, entry pilasters, sidelights, entry entablature.

103 Maple St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 2 stories.
Features: bay window, marble, cornice brackets, entry entablature, Colonial Revival porch.

109 Maple St.

House, c.1870
Sidehall plan, 2½ stories.
Features: corner pilasters, entry entablature, marble.

110 Maple St.

House, c.1905
Gable roof, 1½ stories.
Features: Queen Anne window, Colonial Revival porch.

116 Maple St.

House, c.1900
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: marble, shinglework, Colonial Revival porch, oriel window.

119 Maple St.

House, c.1870
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, sidelights, marble, Queen Anne porch.

120 Maple St.

House, c.1900
Gable roof, 2½ stories.
Features: triangular arch window, distinctive lintelboards, Queen Anne window, Colonial Revival porch, marble.

123 Maple St.

House, 1906
Gable roof, 1½ stories.
Features: Queen Anne porch, marble.
Related carriage barn.

129 Maple St.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bargeboard, Queen Anne porch, rafter tails, shinglework, distinctive lintelboards, sunburst, transom, sidelights.
Related carriage barn.

130 Maple St.

House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, Queen Anne window, porch, marble.

134 Maple St. Store, c.1925 Gable roof, 2½ stories. Features: original storefront, door hood.	25 Marble Ave. House, c.1900 Gable roof, 2½ stories. Features: Colonial Revival porch, marble, bay window.	61 Meadow St. House, c.1890 Gable roof, 2 stories. Features: Queen Anne porch, sunburst	17 Melrose Ave. House, 1908 Foursquare. Features: porte cochere, Colonial Revival porch, distinctive dormer. Related garage Features: eyebrow dormer.
138 Maple St. Duplex, c.1900 Gable roof, 2½ stories. Features: marble, Queen Anne porch.	26 Marble Ave. House, c.1925 Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: Colonial Revival porch, distinctive dormer, distinctive chimney. Related garage.	73 Meadow St. House, c.1870 Sidehall plan, 1½ stories. Features: peaked lintelboards, distinctive lintelboards, corner pilasters, marble, full entablature.	19 Melrose Ave. House, c.1910 Gable roof, 2½ stories. Features: Colonial Revival porch, bay window.
143 Maple St.  House, 1902 Queen Anne style, gable roof, 2 stories. Features: porch, Queen Anne window, shinglework, marble. Related carriage barn. Features: cupola.	13 Meadow St. Church, 1856 Greek Revival style, brick, gable roof, 1 story. Features: segmental arch window, wall pilasters.	87 Meadow St.  House, c.1870 Sidehall plan, 1½ stories. Features: paneled corner pilasters, full entablature, historic sign.	21 Melrose Ave. House, c.1900 Queen Anne style, hip roof, 2 stories. Features: distinctive dormer, bay window, Colonial Revival porch, marble, side tower, roof finials. Related garage.
144 Maple St. House, c.1900 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: marble, Queen Anne porch, Queen Anne window, shinglework.	15 Meadow St. Multi-family Dwelling, 1909 Gable roof, 2½ stories. Features: Queen Anne porch, marble.	16 Meadow St. Garage, c.1925 Concrete. Features: pressed stone, parapet, wood lintels.	23 Melrose Ave. House, 1902 Gable roof, 2½ stories. Features: stained glass, Queen Anne window, distinctive dormer, porch.
4 Marble Ave. House, c.1925 Bungalow style, wood shingle, gable roof, 1½ stories. Features: porch, cornice brackets, distinctive dormer.	17 Meadow St. House, c.1870 Sidehall plan, 1½ stories. Features: distinctive chimney, distinctive lintelboards, entry entablature, peaked lintelboards, Colonial Revival porch, corner pilasters, full entablature. Related carriage barn.	20 Meadow St.  House, c.1875 Sidehall plan, 2½ stories. Features: entry entablature, entry pilasters, reveals, full entablature.	38 Morse Pl. House, c.1910 Wood shingle, gable roof, 1½ stories. Features: Queen Anne porch, full entablature. Related garage. Features: historic garage doors.
7 Marble Ave. House, c.1923 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: Colonial Revival porch.	21 Meadow St. House, c.1870/1915 Sidehall plan, 2½ stories. Features: corner pilasters, triangular arch window, Bungalow porch, full entablature. Related garage. Features: rafter tails.	88 Meadow St. House, c.1870 Sidehall plan, 2½ stories. Features: Colonial Revival porch, round arch window, distinctive chimney, sidelights. Related garage.	39 Morse Pl. House, 1908 Shingle Style-Colonial Revival style, wood shingle, gable roof, 2½ stories. Features: side tower, Palladian window, applied woodwork, enriched cornice, recessed balcony, roof finials, Colonial Revival porch, leaded glass window, marble. Related garage. Features: historic garage doors.
19 Marble Ave. House, c.1921 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: Colonial Revival porch, pressed stone, shinglework. Related garage.	100 Meadow St. House, c.1900 Gable roof, 2½ stories. Features: Queen Anne porch, distinctive lintelboards.	8 Melrose Ave. House, c.1933 Bungalow style, wood shingle, gable roof, 1½ stories. Features: recessed porch, distinctive dormer.	40 Morse Pl. House, c.1915 Gable roof, 2½ stories. Features: shinglework, cornice brackets, door hood, Colonial Revival porch. Related garage. Features: shinglework.
20 Marble Ave. House, c.1925 Bungalow style, concrete block, hip roof, 1½ stories. Features: distinctive dormer, pressed stone, distinctive chimney, rafter tails. Related garage. Features: historic garage doors, pressed stone.	11 Melrose Ave. House, c.1933 Bungalow style, gable roof, 1½ stories. Features: rafter tails, distinctive dormer, Bungalow porch, recessed porch, cornice brackets, cobblestone.	13-15 Melrose Ave. Duplex, c.1929 Foursquare. Features: distinctive chimney, rafter tails, distinctive dormer, porch, cornice brackets, marble. Related garage.	42 Morse Pl. House, 1913 Foursquare. Features: Colonial Revival porch, distinctive dormer, bay window, recessed porch, belt course. Related carriage barn.
23 Marble Ave. House, c.1923 Foursquare. Features: Colonial Revival porch, distinctive dormer.	29 Meadow St. House, c.1880 Sidehall plan, 2½ stories. Features: entry entablature.		43 Morse Pl. House, c.1915 Gable roof, 2½ stories. Features: entry entablature, entry pilasters, marble, shinglework. Related garage.

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44 Morse Pl.

House, c.1930
Vernacular-Colonial Revival style, brick, gambrel roof, 1½ stories.
Features: distinctive dormer, sidelights, flat arches, decorative brickwork, porch.
Related garage.

47 Morse Pl.

House, c.1915
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: recessed porch, bay window, shinglework, Colonial Revival porch, marble.

48 Morse Pl.



House, c.1915
Vernacular-Colonial Revival style, Foursquare.
Features: oriel window, Colonial Revival porch, bay window, pressed stone, rafter tails.

49 Morse Pl.

House, 1910
Vernacular-Colonial Revival style, Foursquare.
Features: full entablature, leaded glass window, Colonial Revival porch, distinctive dormer, pressed stone, beltcourse.
Related garage

50 Morse Pl.

House, 1912
Colonial Revival style, Foursquare.
Features: Colonial Revival porch, sidelights, bay window, distinctive dormer, stained glass, leaded glass window.
Related garage.

51 Morse Pl.

House, c.1915
Gable roof, 2½ stories.
Features: Colonial Revival porch, shinglework, pressed stone.

52 Morse Pl.

House, c.1910
Gable roof, 2½ stories.
Features: marble, Colonial Revival porch, Queen Anne window, bay window.
Related shed

53 Morse Pl.

House, c.1915
Jerkinhead roof, 2½ stories.
Features: shinglework, oriel window, Colonial Revival porch, beltcourse.

54 Morse Pl.

House, 1908
Colonial Revival style, Foursquare.
Features: distinctive dormer, enriched cornice, sidelights, Colonial Revival porch, fieldstone.

55 Morse Pl.

House, c.1910
Gable roof, 2½ stories.
Features: beltcourse, shinglework, bargeboard, Queen Anne window, entry entablature.
Related garage.

56 Morse Pl.

House, 1904
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, bay window, distinctive dormer, distinctive lintelboards, full entablature.

196 Mussey St.

House, 1879
Gable roof, 1½ stories.
Features: Queen Anne porch, Italianate porch

202 Mussey St.

House, c.1892
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.
Related carriage barn, garage, milkhouse.

203 Mussey St.

House, c.1915
Bungalow style, jerkinhead roof, 1½ stories.
Features: porch, bargeboard, cornice brackets.

217 Mussey St.

House, c.1895
Gable roof, 2½ stories.
Features: distinctive lintelboards, Queen Anne porch.
Related garage, carriage barn.
Features: historic garage doors.

12 Nichols St.

Duplex, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, sunburst, bay window.

16 Nichols St.

House, c.1885
Jerkinhead roof, 2½ stories.
Features: cornice brackets, bargeboard, enriched cornice, rafter tails, transom, sidelights, distinctive lintelboards.
Related garage.

18 Nichols St.

Duplex, c.1900
Gable roof, 2½ stories.
Features: porch, distinctive door

22 Nichols St.

House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, recessed porch, Queen Anne porch, bargeboard, beltcourse, shinglework, marble

26 Nichols St.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: sidelights, sunburst, bay window, gable screen, shinglework, Queen Anne window, entry fanlight, Colonial Revival porch, Queen Anne porch.
Related carriage barn.

29 Nichols St.

House, 1915
Foursquare, wood shingle
Features: distinctive dormer, Colonial Revival porch, distinctive lintelboards.
Related garage.
Features: rafter tails.

32 Nichols St.

House, c.1875
French Second Empire style, sidehall plan, Mansard roof, 2 stories.
Features: cornice brackets, full entablature, distinctive dormer, hood moldings, porch, Bungalow porch, reveals
Related carriage barn.

33 Nichols St.

Duplex, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch, oriel window.

38 Nichols St.



House, c.1882

Jerkinhead roof, 2½ stories.
Features: full entablature, marble, beltcourse, bay window, Italianate porch, triangular arch window, distinctive lintelboards, distinctive dormer, roof finials, wood cresting
Related shed.
Features: cupola, distinctive dormer

39 Nichols St.

House, 1915
Wood shingle, gable roof, 2½ stories.
Features: shinglework, door hood, stickwork, pressed stone

41 Nichols St.

House, c.1920
Vernacular-Colonial Revival style, gable roof, 1½ stories.
Features: distinctive dormer, leaded glass window, recessed porch, beltcourse.
Related garage.
Features: rafter tails.

46 Nichols St.

Hospital, 1928
Neo-Classical Revival style, brick, 3 stories.
Features: flat arches, keystones, parapet, marble, beltcourse, quoins, decorative brickwork, Colonial Revival porch, wrought iron, leaded glass window, stone carving.
Related shed, shed.

48 Nichols St.

House, 1884
Queen Anne style, hip roof, 2½ stories.
Features: transom, sidelights, side tower, roof finials, distinctive chimney, porch.

50 Nichols St.

House, 1915
Colonial Revival style, brick, gambrel roof, 1½ stories.
Features: oriel window, sidelights, Colonial Revival porch, ballynn, distinctive chimney, distinctive dormer.

52 Nichols St.



House, c.1925

Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive chimney, sidelights.
Related garage

69 Nichols St.

House, c.1925
Wood shingle, gable roof, 2½ stories.
Features: distinctive chimney, porch, sidelights.
Related garage.

6 North St.

House, 1912
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: pressed stone, shinglework, porch, cornice brackets, rafter tails, distinctive lintelboards.
Related servants quarters

Features: stickwork, shinglework, rafter tails

7 North St.

House, c.1920
Bungalow style, stucco, gable roof, 1½ stories.
Features: cornice brackets, porch, rafter tails, oriel window, half-timbering.
Related garage.

9 North St.
House, c.1920
Jerkinhead roof, $1\frac{1}{2}$ stories.
Features: Colonial Revival porch, distinctive dormer. Related garage.

11 North St.
House, 1910
Vernacular-Colonial Revival style, gable roof, $1\frac{1}{2}$ stories.
Features: bay window, recessed porch, Colonial Revival porch, Queen Anne porch. Related carriage barn.

15 North St.
House, 1910
Vernacular-Colonial Revival style, $1\frac{1}{2}$ stories.
Features: bay window, recessed porch, Colonial Revival porch, Queen Anne porch.

17 North St.
House, 1904
Vernacular-Colonial Revival style, gambrel roof, $1\frac{1}{2}$ stories.
Features: Colonial Revival porch, bay window, oriel window. Related garage.

18 North St.
Duplex, c.1895
Queen Anne style, gable roof, $2\frac{1}{2}$ stories.
Features: marble, bay window, Queen Anne porch, Queen Anne window. Related garage.

19 North St.



House, c.1920
Bungalow style, wood shingle, gable roof, $1\frac{1}{2}$ stories.
Features: rafter tails, cornice brackets, bank of windows. Related garage. Features: cornice brackets.

23 North St.
House, c.1920
Bungalow style, wood shingle, gable roof, $1\frac{1}{2}$ stories.
Features: cornice brackets, rafter tails, cobblestone, distinctive chimney. Related carriage barn.

24 North St.
House, 1915
Bungalow-Tudor Revival style, wood shingle, gable roof, $1\frac{1}{2}$ stories.
Features: half-timbering, inarble, bay window, distinctive chimney, stickwork, rafter tails, recessed porch, distinctive dormer, leaded glass window, distinctive lintelboards, sidelights, oriel window. Related garage.
Features: half-timbering, stickwork, cornice brackets.

29 North St.
House, c.1900
Colonial Revival style, Georgian plan, wood shingle, hip roof.
Features: enriched frieze, marble, Colonial Revival porch, sidelights, transom. Related garage.

30 North St.
House, c.1915
Colonial Revival style, hip roof, $2\frac{1}{2}$ stories.
Features: sidelights, porch.

31 North St.
House, c.1915
Vernacular-Colonial Revival style, gambrel roof, $1\frac{1}{2}$ stories.
Features: Colonial Revival porch, marble, shinglework. Related garage.
Features: stickwork.

32 North St.
House, 1917
Colonial Revival style, brick veneer, hip roof, $2\frac{1}{2}$ stories.
Features: quoins, porch, distinctive dormer.

34 North St.
House, c.1910
Gable roof, $2\frac{1}{2}$ stories.
Features: Colonial Revival porch, Queen Anne porch. Related garage.

41 North St.
House, 1906
Shingle Style-Colonial Revival style, wood shingle, gambrel roof, $1\frac{1}{2}$ stories.
Features: shinglework, bay window, distinctive dormer.

47 North St.
House, c.1865
Italianate style, sidehall plan, brick, $2\frac{1}{2}$ stories.
Features: distinctive chimney, cornice brackets, round arch window, transom, reveals. Queen Anne porch.

49 North St.
House, c.1900
Queen Anne-Shingle Style, gable roof, $2\frac{1}{2}$ stories.
Features: shinglework, sunburst, marble, recessed porch, bay window, transom, oriel window, distinctive chimney, terra cotta.

52 North St.
House, 1910
Vernacular-Colonial Revival style, gambrel roof, $1\frac{1}{2}$ stories.
Features: recessed porch, Colonial Revival porch, bay window, shinglework, marble. Related carriage barn.

73 North St.
House, c.1895
Gable roof, $2\frac{1}{2}$ stories.
Features: marble, Queen Anne porch.

75 North St.
House, c.1865
Vernacular-Greek Revival style, sidehall plan, $2\frac{1}{2}$ stories.
Features: entry entablature, entry pilasters, sidelights, full entablature, Colonial Revival porch.

91 North St.
House, c.1895
Vernacular-Queen Anne style, gable roof, $2\frac{1}{2}$ stories.
Features: shinglework, triangular arch window, distinctive lintelboards, Queen Anne porch, Queen Anne window, bay window.
Related carriage barn.
Features: shinglework.



93 North St.
House, 1892
Vernacular-Queen Anne style, gable roof, $2\frac{1}{2}$ stories.
Features: Queen Anne porch, distinctive lintelboards, bay window, shinglework, distinctive chimney.

41 North St. Ext.
House, c.1927
Colonial Revival style, gable roof, $2\frac{1}{2}$ stories.
Features: sidelights, entry pilasters, entry entablature, enriched frieze, distinctive chimney, gable fan, porch, balcony. Related garage.

45 North St. Ext.
House, c.1910
Gable roof, $2\frac{1}{2}$ stories.
Features: shinglework, Colonial Revival porch, distinctive lintelboards.

73 North St. Ext.
House, c.1920
Gable roof, $2\frac{1}{2}$ stories.
Features: pressed stone, beltcourse, distinctive dormer. Related garage.
Features: historic garage doors.

75 North St. Ext.



House, c.1927
Bungalow style, wood shingle, gable roof, $1\frac{1}{2}$ stories.
Features: shinglework, rafter tails, recessed porch, oriel window, distinctive chimney, distinctive dormer.

37 N. Main St.
House, c.1800
Federal style, Georgian plan.
Features: Colonial Revival porch, balcony, distinctive chimney, entry fanlight, leaded glass window, entry pilasters, stained glass.

41 N. Main St.
House, c.1830
Federal style, brick, gable roof, $2\frac{1}{2}$ stories.
Features: gable fanlight, leaded glass window, arched wall panels, arcing, paneled wall pilasters, bay window, full entablature.

44 N. Main St.
House, 1793/1917
Architect/builder: Gershom Cheney.
Colonial Revival style, Georgian plan.
Features: enriched cornice, leaded glass window, entry fanlight, distinctive lintelboards, window fanlight, balcony, porch, sidelights. Related garage.

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45 N. Main St.

House, c.1890
Queen Anne style, hip roof, 2½ stories.
Features: shinglework, bargeboard, marble, beltcourse, sunburst, gable screen, bay window, porch.

49 N. Main St.

House, 1799/c.1895
Queen Anne style, Georgian plan.
Features: sunburst, marble, arcading, Italianate porch, shinglework, enriched cornice, bay window, gable fan, distinctive chimney, distinctive lintelboards.
Related carriage barn.

54 N. Main St.



House, 1898

Queen Anne-Shingle Style-Colonial Revival style, gable roof, 2½ stories.
Features: stained glass, Palladian window, leaded glass window, kneewall window, full entablature, sunburst, oriel window, unusual window, shinglework, enriched cornice, Colonial Revival porch, distinctive chimney.
Related carriage barn.
Features: cupola, roof finials.

55 N. Main St.

House, 1912
Bungalow style, gable roof, 1½ stories.
Features: marble, recessed porch, porch, oriel window, rafter tails, cornice brackets, bay window, beltcourse, leaded glass window.

57 N. Main St.

House, c.1880
Vernacular-Italianate style, gable roof, 2½ stories.
Features: distinctive lintelboards, leaded glass window, sidelights, transom, triangular arch window, peaked lintelboards, distinctive chimney, porch, enriched frieze.

60 N. Main St.

House, c.1895
Queen Anne style, hip roof, 2½ stories.
Features: bargeboard, side tower, cornice brackets, beltcourse, applied woodwork, shinglework, bay window, gable screen, marble, porte cochere, porch.

64 N. Main St.

House, 1812
Federal style, Georgian plan, brick.
Features: splayed lintels, marble, entry fanlight, unusual window, round arch window, distinctive dormer, enriched frieze, reveals, keystones, porch.

65 N. Main St.



House, 1913

Colonial Revival style, wood shingle, hip roof, 2½ stories.
Features: enriched frieze, full entablature, distinctive lintelboards, porch, entry fanlight, leaded glass window, sidelights, entry pilasters, distinctive chimney, wood carving, marble.
Related garage.

66 N. Main St.

House, c.1910
Colonial Revival style, foursquare.
Features: sidelights, marble, enriched cornice, Colonial Revival porch, distinctive chimney, distinctive dormer, bay window
Related carriage barn.

70 N. Main St.

House, c.1895
Colonial Revival style, gable roof, 2½ stories.
Features: round window, round arch window, distinctive lintelboards, balcony, porch, unusual window, enriched cornice, bay window, Palladian window.
Related carriage barn, garage.
Features: marble, distinctive lintelboards.

71 N. Main St.

House, c.1876
Stick Style, jerkinhead roof, 1½ stories.
Features: hargeboard, gable fan, Bungalow porch, shinglework, half-timbering, marble, transom, sidelights, porch, distinctive lintelboards, distinctive chimney, distinctive dormer.

74 N. Main St.

House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, sidelights, entry entablature, full entablature.

77 N. Main St.

House, 1891
Queen Anne style, gable roof, 2½ stories.
Features: sunburst, gable screen, shinglework, bargeboard, Queen Anne porch, marble.

78 N. Main St.

House, c.1920
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, shinglework, leaded glass window, distinctive dormer.
Related garage.

82 N. Main St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: round window, cornice brackets, full entablature, entry entablature, entry pilasters, sidelights, marble, Colonial Revival porch.

85 N. Main St.

House, 1913
Colonial Revival style, stucco, hip roof, 2 stories.
Features: cornice brackets, porch, round arch window, rafter tails, distinctive dormer, distinctive chimney, balcony.
Related garage.

86 N. Main St.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: sunburst, beltcourse, marble, Queen Anne porch, roof finials, distinctive chimney, bay window, Queen Anne window.
Related carriage barn.

87 N. Main St.

House, 1916
Vernacular-Colonial Revival style, foursquare, wood shingle.
Features: distinctive dormer, enriched cornice, bay window, Colonial Revival porch, beltcourse.
Related garage.

94 N. Main St.

House, c.1915
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: pressed stone, distinctive chimney, bay window, beltcourse, Colonial Revival porch.

106 N. Main St.

House, c.1870
Sidehall plan, 2½ stories.
Features: round arch window.

108 N. Main St.

House, c.1840/1915
Vernacular-Greek Revival-Colonial Revival style, sidehall plan, 1½ stories.
Features: Colonial Revival porch, distinctive dormer, entry entablature, sidelights, shinglework, beltcourse.

112 N. Main St.



House, c.1885

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: unusual window, stained glass, tuarble, enriched frieze, shinglework, distinctive chimney, beltcourse, Queen Anne porch, gable fan.
Related carriage barn.

113 N. Main St.

Duplex, c.1929
Colonial Revival style, gambrel roof, 1½ stories.
Features: door hood, entry fan, distinctive chimney, distinctive dormer.

119 N. Main St.

House, c.1915
Foursquare, stucco.
Features: distinctive dormer, distinctive chimney, Colonial Revival porch, Queen Anne window.
Related garage.

121 N. Main St.

House, c.1915
Foursquare, stucco.
Features: sidelights, distinctive chimney, Queen Anne window, Colonial Revival porch, distinctive dormer, pressed stone.
Related garage.

124 N. Main St.

House, c.1920
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: beltcourse, bay window, porch.

140 N. Main St.

House, c.1890
Queen Anne style, hip roof, 2½ stories.
Features: gable screen, sunburst, hargeboard, gable fanlight, shinglework, marble, beltcourse, Queen Anne porch, bay window, cornice brackets, distinctive lintelboards, enriched cornice.

141 N. Main St.

House, 1887
Queen Anne style, gable roof, 2½ stories.
Features: bay window, porch, beltcourse, enriched frieze, shinglework, bargeboard, distinctive lintelboards, sunburst.

163 N. Main St.
House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch.

166 N. Main St.
Motel, 1938
Gable roof, 1 story.
Features: porch, historic sign.
Related office.

171 N. Main St.
House, 1916
Colonial Revival style, gambrel roof, 1½ stories.
Features: bay window, shingle-work, Colonial Revival porch.

190 N. Main St.
House, 1926
Foursquare.
Features: distinctive dormer, Colonial Revival porch, belt-course.

197 N. Main St.



House, c.1915
Colonial Revival style,
Georgian plan.
Features: bay window, stained
glass, Colonial Revival porch,
sidelights, entry entablature,
marble.

202 N. Main St.
House, c.1923
Foursquare.
Features: distinctive lintel-
boards, distinctive chimney,
distinctive dormer, shingle-
work, beltcourse, Colonial Re-
vival porch.
Related garage.

204 N. Main St.
House, c.1923
Colonial Revival style, wood
shingle, gambrel roof,
1½ stories.
Features: distinctive chimney,
Colonial Revival porch, dis-
tinctive lintelboards, side-
lights, distinctive dormer.
Related garage.
Features: historic garage
doors.

224 N. Main St.
Restaurant, 1946
Moderne style, 2 stories.
Features: glass block, stream-
lining, historic sign, neon sign.

227 N. Main St.
House, c.1933
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: cornice brackets, dis-
tinctive dormer, rafter tails,
recessed porch, porch.
Related garage.
Features: historic garage
doors.

256 N. Main St.
House, c.1880
Sidehall plan, 2½ stories.
Features: triangular arch win-
dow, distinctive dormer,
Italianate porch, Colonial Re-
vival porch, marble.
Related barn.
Features: metal ventilator.

269 N. Main St.
House, c.1920
Vernacular-Colonial Revival
style, gable roof, 1½ stories.
Features: Colonial Revival
porch, bay window

293 N. Main St.
Store, 1957
Moderne style, brick veneer,
1 story.
Features: transom, streamlin-
ing, original storefront, glass
block.

295 N. Main St.
House, c.1920
Bungalow style, gable roof,
1½ stories.
Features: cornice brackets, dis-
tinctive dormer, rafter tails,
porch.

3 Norton Pl.
House, c.1920
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: recessed porch, Colo-
nial Revival porch, oriel win-
dow, distinctive dormer.
Related garage.
Features: rafter tails.

7 Norton Pl.
House, c.1895
Queen Anne style, gable roof,
2½ stories.
Features: marble, beltcourse,
bay window, gable screen,
shinglework, porch, sunburst,
stained glass.

109 Oak St.
House, c.1895
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: marble, bay window,
Queen Anne porch, Queen
Anne window

123 Oak St.
House, c.1900
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: marble, distinctive
lintelboards, applied
woodwork.

124 Oak St.
House, 1915
Bungalow style, wood shingle,
hip roof, 1½ stories.
Features: recessed porch, Colo-
nial Revival porch, rafter tails,
distinctive dormer, oriel
window.

126 Oak St.
House, c.1925
Vernacular-Bungalow style,
wood shingle, gable roof,
1½ stories.
Features: shinglework, cornice
brackets, bay window, porch,
marble, sidelights.

128 Oak St.
House, c.1925
Wood shingle, gable roof,
1½ stories.
Features: marble, shinglework,
cornice brackets, distinctive
dormer, rafter tails, recessed
porch.

136 Oak St.
House, 1912
Vernacular-Colonial Revival
style, gambrel roof,
1½ stories.
Features: bay window, pressed
stone, Colonial Revival porch,
stained glass.

137 Oak St.
House, c.1915
Gable roof, 1½ stories.
Features: Colonial Revival
porch, leaded glass window.
Related garage.

138 Oak St.
House, c.1923
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: oriel window, mar-
ble, porch, rafter tails, distinc-
tive dormer.
Related garage.

139 Oak St.
House, c.1915
Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: Colonial Revival
porch, cornice brackets, rafter
tails, distinctive chimney.
Related garage.

1 Olmstead Pl.
House, c.1925
Bungalow style, stucco, gable
roof, 1½ stories.
Features: recessed porch, dis-
tinctive dormer, rafter tails,
distinctive chimney, distinctive
lintelboards.
Related garage.
Features: rafter tails.

2 Olmstead Pl.
House, c.1920
Wood shingle, gable roof,
2 stories.
Features: porch, distinctive
chimney.

3 Olmstead Pl.
House, c.1929
Bungalow, wood shingle, gable
roof, 1½ stories.
Features: distinctive dormer,
porch, rafter tails.

84 Park Ave.
House, c.1930
Vernacular-Colonial Revival
style, wood shingle, hip roof,
2½ stories.
Features: rafter tails, side-
lights, entry pilasters, entry
pediment, entry entablature.

85 Park Ave.



House, 1869
French Second Empire style,
Mansard roof, 2 stories.
Features: cornice brackets, full
entablature, paneled corner
pilasters, distinctive dormer,
Colonial Revival porch, trans-
om, sidelights, enriched
cornice.

93 Park Ave.
House, c.1870
Italianate style, sidehall plan,
2½ stories.
Features: cornice brackets, full
entablature, segmental arch
window, distinctive lintel-
boards, porch, bay window,
hood moldings, marble.
Related garage.
Features: historic garage
doors.

96 Park Ave.
House, c.1880
Italianate style, gable roof,
2 stories.
Features: cornice brackets, full
entablature, bay window,
Colonial Revival porch, hood
moldings, distinctive lintel-
boards.

100 Park Ave.
House, c.1895
Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: Queen Anne porch,
Queen Anne window, barge-
board, bay window.
Related garage.

102 Park Ave.
House, c.1875
Vernacular-Italianate style,
sidehall plan, 2½ stories.
Features: Italianate porch,
peaked lintelboards, distinctive
lintelboards, marble.

103 Park Ave.
House, c.1890
Queen Anne style, gable roof,
2½ stories.
Features: Queen Anne porch,
Queen Anne window, rafter
tails, marble, bay window.
Related carriage barn.

105 Park Ave. House, c.1880 Vernacular-Queen Anne style, sidehall plan, 2½ stories. Features: enriched frieze, bay window, Queen Anne porch, marble, gable screen, Queen Anne window.	118 Park Ave. House, c.1935 Colonial Revival style, gambrel roof, 1½ stories. Features: door hood, balcony, distinctive chimney, distinctive dormer, gable fan.	33 Park St. School, 1897 Colonial Revival style, brick, hip roof, 2½ stories. Features: distinctive chimney, distinctive dormer, stone lintels, keystones, beltcourse, marble, distinctive door, rafter tails, roof finials, transom.	136 Pearl St. House, c.1855 Greek Revival style, sidehall plan, 2½ stories. Features: entry pilasters, sidelights, corner pilasters, entry entablature, gable fan.
106 Park Ave. House, c.1900 Gable roof, 2½ stories. Features: Colonial Revival porch. Related carriage barn	119 Park Ave. House, c.1880 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: Italianate porch, marble, triangular arch window.	37 Park St. House, c.1865 Italianate style, sidehall plan, 2½ stories. Features: porch, cornice brackets, triangular arch window. Related garage.	160 Pearl St. House, c.1915 Gable roof, 2½ stories. Features: marble, leaded glass window, distinctive lintelboards, Colonial Revival porch.
107 Park Ave. House, c.1875 Italianate style, sidehall plan, 2½ stories. Features: cornice brackets, round arch window, distinctive lintelboards, entry entablature, hood moldings, reveals. Related garage.	123 Park Ave. House, c.1880 Sidehall plan, wood shingle, 2½ stories. Features: bay window, marble, distinctive lintelboards, Gothic Revival porch.	41 Park St. House, c.1890 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, bay window. Related garage.	208 Pearl St. House, c.1915 Gable roof, 2½ stories. Features: shinglework, Colonial Revival porch. Related carriage barn.
110 Park Ave. House, c.1875 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: Italianate porch, triangular arch window, distinctive lintelboards. Related carriage barn	125 Park Ave. House, c.1880 Vernacular-Italianate style, gable roof, 2½ stories. Features: Italianate porch, transom, round arch window.	45 Park St. House, c.1870 Vernacular-Greek Revival style, sidehall plan, 2½ stories. Features: entry entablature, full entablature, transom, sidelights, Queen Anne porch, corner pilasters. Related carriage barn.	230 Phillips Ave. House, c.1907 Gable roof, 2½ stories. Features: Queen Anne porch, Queen Anne window, pressed stone. Related carriage barn.
111 Park Ave. House, c.1875 Gable roof, 2½ stories. Features: bay window, iron cresting, Italianate porch. Related carriage barn. Features: bargeboard.	9 Park St. House, c.1890 Queen Anne style, gable roof, 2½ stories. Features: bay window, shingle-work, porch, sunburst, marble.	60 Park St. House, 1882 Italianate-Eastlake style, brick, jerkinhead roof, 2½ stories. Features: stone lintels, marble, cornice brackets, rafter tails, bellcast roof, beltcourse, bay window.	49 Pierpoint Ave. House, c.1895 Gable roof, 2½ stories. Features: distinctive chimney, Queen Anne porch, Colonial Revival porch, etched glass window.
113 Park Ave. House, c.1885 Queen Anne style, gable roof, 2½ stories. Features: pressed metal. Queen Anne porch, shingle-work, unusual window, gable screen, sunburst, distinctive lintelboards, bargeboard, marble, door hood.	15 Park St. 	77 Park St. House, c.1900 Queen Anne style, gable roof, 2½ stories. Features: bay window, shingle-work, Colonial Revival porch, marble. Related garage.	51 Pierpoint Ave. House, c.1895 Gable roof, 2½ stories. Features: shinglework, marble. Related garage.
114 Park Ave. House, c.1875 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: triangular arch window, Italianate porch, Bungalow porch, distinctive lintelboards, marble.	116 Park Ave. House, c.1875 Italianate style, sidehall plan, 2½ stories. Features: marble, cornice brackets, triangular arch window, Italianate porch. Colonial Revival porch, distinctive lintelboards. Related carriage barn	126 Park St. House, c.1930 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: porch, gable fanlight, sidelights, distinctive dormer. Related garage.	53 Pierpoint Ave. 
117 Park Ave. House, c.1875 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: peaked lintelboards, distinctive lintelboards, Italianate porch, triangular arch window, marble. Related carriage barn	17 Park St. House, c.1865 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: cornice brackets, round window, Queen Anne porch.	127 Park St. House, c.1930 Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: gable fanlight, porch, distinctive dormer. Related garage.	House, 1903 Colonial Revival style, gable roof, 1½ stories. Features: window tracery, distinctive dormer, side tower, roof finials, marble, Colonial Revival porch, balcony, distinctive lintelboards, bay window, enriched cornice, etched glass window. Related garage.
23 Park St. House, c.1900 Gable roof, 1½ stories. Features: distinctive lintelboards, Bungalow porch, distinctive chimney.	27 Park St. House, c.1865 Vernacular-Italianate style, sidehall plan, 2 stories. Features: cornice brackets, Colonial Revival porch, marble.	126 Pearl St. House, c.1855 Greek Revival style, sidehall plan, 2½ stories. Features: entry entablature, entry pilasters, sidelights, corner pilasters, gable fan, Italianate porch, marble.	55 Pierpoint Ave. House, c.1900 Gable roof, 2½ stories. Features: triangular arch window, shinglework, distinctive lintelboards.
			57 Pierpoint Ave. House, c.1895 Gable roof, 2½ stories. Features: triangular arch window, distinctive lintelboards, marble, Queen Anne porch. Related garage.

61 Pierpoint Ave.

House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, bay window.
Related carriage barn.

63 Pierpoint Ave.

House, c.1905
Gable roof, 2½ stories.
Features: triangular arch window, shinglework, door hood, beltcourse, distinctive lintelboards.
Related servants quarters.

Pierpoint Ave.

Wall, 1878/1896
Brick.
Features: name inscription, date inscription, marble.

8 Pine St.

Factory, c.1900
3 stories.
Features: marble.
Related factory.

10 Pine St.

Multi-family Dwelling, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch.

12 Pine St.

House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, entry pilasters, sidelights, reveals.

13 Pine St.

House, c.1855
Sidehall plan, 1½ stories.
Features: sidelights.

14 Pine St.

Duplex, c.1880
Sidehall plan, 2½ stories.
Features: peaked lintelboards, distinctive lintelboards, marble, bay window, Italianate porch, triangular arch window.

15 Pine St.

House, c.1895
Gable roof, 2½ stories.
Features: triangular arch window, Colonial Revival porch.
Related carriage barn.

16 Pine St.

House, c.1910
Colonial Revival style, hip roof, 2 stories.
Features: marble, Colonial Revival porch, rusticated stone.

17 Pine St.

House, c.1855
Greek Revival style, sidehall plan, brick, 1½ stories.
Features: reveals, fretwork, sidelights, Colonial Revival porch, full entablature.

23 Pine St.

House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch, Colonial Revival porch, marble, distinctive lintelboards.
Related garage.

28 Pine St.

House, c.1900
Gable roof, 2½ stories.
Features: marble, distinctive lintelboards, Queen Anne porch, Queen Anne window.

29 Pine St.

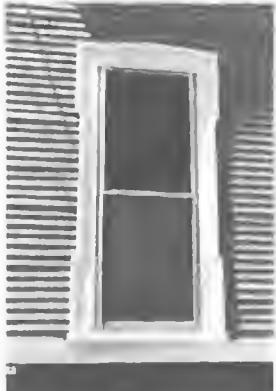
House, c.1865
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters, marble, full entablature.

30 Pine St.

School, 1888
Queen Anne style, brick, gable roof, 2½ stories.
Features: marble, beltcourse, stone lintels, cupola, distinctive dormer, enriched cornice, window fan, terra cotta, entry fanlight, entry pediment, sidelights.

31 Pine St.

House, c.1865
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, distinctive lintelboards.

33 Pine St.**House, c.1865**

Italianate style, sidehall plan, 2½ stories.
Features: peaked lintelboards, round arch window, cornice brackets, Italianate porch, reveals, transom, sidelights, distinctive lintelboards, segmental arch window.

35 Pine St.

House, c.1925
Wood shingle, hip roof, 2 stories.
Features: rafter tails, arched porch.

36 Pine St.

House, c.1895
Gable roof, 2 stories.
Features: Queen Anne window, Colonial Revival porch.

37 Pine St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, distinctive door, corner pilasters, distinctive chimney, pointed arch window.
Related garage.

38 Pine St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: peaked lintelboards, corner pilasters, round arch window, distinctive lintelboards, Queen Anne porch, reveals, entry entablature.

39 Pine St.

House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, shinglework, marble, distinctive lintelboards.

Related carriage barn

40 Pine St.

House, c.1885
Gable roof, 2½ stories.
Features: triangular arch window, bay window, Queen Anne porch, marble.

41 Pine St.

House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne window, distinctive lintelboards, shinglework, triangular arch window, marble, Colonial Revival porch.

42 Pine St.

House, c.1870
Sidehall plan, 2½ stories.
Features: round arch window, Italianate porch.

44 Pine St.

House, c.1880
Sidehall plan, 1½ stories.
Features: gable screen.

46 Pine St.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, marble.

47 Pine St.

House, 1899
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable screen, marble, Queen Anne window, shinglework, beltcourse, Queen Anne porch, bay window.

49 Pine St.

House, c.1870
Sidehall plan, 2½ stories.
Features: porch.
Related garage.
Features: shinglework.

50 Pine St.

House, c.1875
Sidehall plan, 2 stories.
Features: Italianate porch, peaked lintelboards, gable screen.
Related garage.
Features: historic garage doors.

52 Pine St.**House, c.1870**

Vernacular-Gothic Revival style, sidehall plan, board and batten, 2½ stories.
Features: peaked lintelboards, marble, Queen Anne porch, applied woodwork, transom, distinctive chimney.
Related barn, garage.

58 Pine St.

House, c.1865
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters, full entablature, Gothic Revival porch, Queen Anne window, sidelights, entry entablature, distinctive lintelboards.
Related garage.

60 Pine St.

House, c.1875
Sidehall plan, 2½ stories.
Features: triangular arch window, Italianate porch.

61 Pine St.

House, c.1870
Sidehall plan, 2½ stories.
Features: peaked lintelboards, triangular arch window, marble, Colonial Revival porch.

62 Pine St.

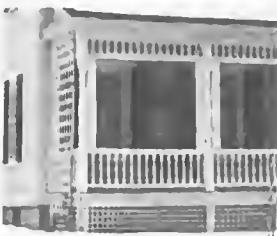
House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: peaked lintelboards, triangular arch window, distinctive lintelboards.

63 Pine St.

House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: round arch window, Queen Anne porch, pressed stone.
Related garage.

64 Pine St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: bay window, cornice brackets, triangular arch window, distinctive lintelboards.
Related garage.
Features: rafter tails.

67 Pine St.

House, c.1905
Vernacular-Queen Anne-Colonial Revival style, wood shingle, hip roof, 1½ stories.
Features: porte cochere, distinctive dormer, Queen Anne porch, Queen Anne window, stained glass, sunburst, marble, distinctive lintelboards.

68 Pine St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, peaked lintelboards, Italianate porch, distinctive lintelboards, triangular arch window.

69-71 Pine St.

Duplex, c.1900
Gable roof, 2½ stories.
Features: Queen Anne window, Colonial Revival porch.

72 Pine St.

House, c.1925
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: shinglework, Colonial Revival porch, distinctive dormer, distinctive chimney.

73 Pine St.

House, 1869
French Second Empire style, Mansard roof, 2 stories.
Features: enriched cornice, cornice brackets, enriched frieze, distinctive dormer, polychrome slate, round window, porch, paneled corner pilasters, bay window, distinctive lintelboards.

Pine St.

Railroad Underpass, c.1910
Deck truss.
Features: marble.

67 Plain St.

House, c.1885
Gable roof, 2½ stories.
Features: pressed stone, Colonial Revival porch, triangular arch window.
Related garage.

69 Plain St.

House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.

72 Plain St.

House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

76 Plain St.

House, c.1875
Sidehall plan, 1½ stories.
Features: entry entablature, Colonial Revival porch, marble, stained glass.
Related carriage barn.

86 Plain St.

House, c.1875
Sidehall plan, 2 stories.
Features: peaked lintelboards, distinctive lintelboards, Colonial Revival porch, marble.

87 Plain St.

House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: bay window, stained glass, gable screen, shingle-work, porch, marble.

92 Plain St.

House, c.1885
Gable roof, 1½ stories.
Features: entry entablature, distinctive chimney, Italianate porch.
Related carriage barn.

94 Plain St.

House, c.1885
Gable roof, 1½ stories.
Features: Italianate porch.
Related carriage barn.

98 Plain St.

House, 1893
Gable roof, 1½ stories.
Features: entry entablature, Queen Anne porch, Colonial Revival porch, marble.

43 Pleasant St.

House, c.1883
Queen Anne style, gable roof, 2½ stories.
Features: rafter tails, recessed balcony, stickwork, bargeboard, beltcourse, porch, marble, enriched cornice, Queen Anne window, bay window, stained glass.
Related garage.

45 Pleasant St.

House, c.1875
Sidehall plan, wood shingle, 2½ stories.
Features: transom, Colonial Revival porch, marble, triangular arch window, peaked lintelboards, distinctive lintelboards, bay window, cornice brackets.

50 Pleasant St.

House, c.1915
Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: distinctive dormer, distinctive chimney, recessed porch, Colonial Revival porch, shinglework, balcony, sidelights, bay window, entry entablature.
Related carriage barn.

55 Pleasant St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, transom, distinctive lintelboards, full entablature, bay window.

59 Pleasant St.

House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: Colonial Revival porch, distinctive lintelboards, cornice brackets, marble.

61 Pleasant St.

House, 1887
Queen Anne style, hip roof, 2½ stories.

Features: distinctive chimney, full entablature, applied woodwork, Queen Anne porch, balcony, bargeboard, bay window, beltcourse, distinctive dormer, distinctive lintelboards.
Related carriage barn.
Features: cupola, carriage bays.

62 Pleasant St.

House, c.1875
Sidehall plan, 2½ stories.
Features: triangular arch window, side tower, Italianate porch, transom.

3 Porter St.

House, c.1930
Vernacular-Colonial Revival style, Foursquare.
Features: distinctive chimney, distinctive dormer, Colonial Revival porch, beltcourse, enriched cornice.
Related garage.

5 Porter St.

House, c.1930
Bungalow style, gable roof, 1½ stories.
Features: Bungalow porch, cornice brackets, rafter tails, distinctive chimney, distinctive dormer, oriel window.

6 Porter St.

House, 1927
Vernacular-Colonial Revival style, Foursquare.
Features: enriched cornice, porch, distinctive chimney.

10 Porter St.

House, c.1925
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: beltcourse, Colonial Revival porch, distinctive lintelboards, leaded glass window, sidelights, Queen Anne window.

118 Post St.

Mill, c.1890
Brick, gable roof, 1½ stories.
Features: cornice brackets, distinctive chimney, parapet.

130 Post St.

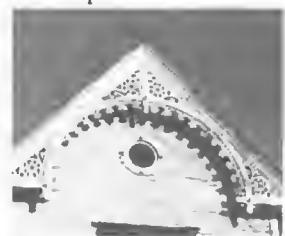
Powerhouse, c.1890
Brick, 1 story.
Features: marble, segmental arch window, corbeling, paneled wall pilasters.

40 Prospect St.

House, c.1870
Sidehall plan, 2½ stories.
Features: round arch window, bay window, hood moldings, Colonial Revival porch, distinctive lintelboards.
Related garage.

41 Prospect St.

House, c.1870
Italianate style, hip roof, 2 stories.
Features: full entablature, enriched cornice, reveals, entry pilasters, entry entablature, distinctive lintelboards.

42 Prospect St.

House, c.1885

Queen Anne style, hip roof, 2½ stories.
Features: gable screen, Colonial Revival porch, round window, side tower, Italianate porch, stained glass, distinctive lintelboards.

43 Prospect St.

House, c.1870
Vernacular-French Second Empire style, Mansard roof, 1 story.
Features: enriched frieze, distinctive dormer, round arch window, hood moldings, distinctive dormer.

45 Prospect St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, segmental arch window, porch, sidelights, distinctive lintelboards, transom.

48 Prospect St.

Duplex, c.1880
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, distinctive lintelboards, enriched frieze, window pediment.

50 Prospect St.

House, c.1895
Queen Anne style, jerkinhead roof, 2½ stories.
Features: bargeboard, Queen Anne window, Colonial Revival porch, marble, shinglework, round window, distinctive lintelboards, bay window.

51 Prospect St.

Multi-family Dwelling, c.1870
Gable roof, 2½ stories.
Features: distinctive dormer, distinctive lintelboards, full entablature.

53 Prospect St.

House, c.1875

Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, sidelights, transom, full entablature, porch, bay window, triangular arch window.

54 Prospect St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, sidelights, transom, round arch window, hood moldings, distinctive lintelboards
Related carriage barn.
Features: carriage bays, cupola, round arch window.

55 Prospect St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, round arch window, distinctive lintelboards, hood moldings.
Related carriage barn.
Features: carriage bays, distinctive lintelboards.

57 Prospect St.

House, c.1890
Gable roof, 2½ stories.
Features: Colonial Revival porch, applied woodwork, gable screen.

57A Prospect St.

House, c.1920
Gable roof, 2½ stories.
Features: distinctive chimney, Colonial Revival porch.

58 Prospect St.

House, c.1875

Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, enriched cornice, round arch window, Italianate porch, transom, sidelights, leaded glass window

59 Prospect St.

House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: transom, distinctive lintelboards, cornice brackets, porch, marble

70 Prospect St.

Duplex, c.1870
Sidehall plan, 2½ stories.
Features: transom, marble, bay window, full entablature, Italianate porch, distinctive chimney.
Related carriage barn.

Features: historic garage doors.

65 River St.

Store, c.1890
Vernacular-Italianate style, gable roof, 2½ stories.
Features: enriched cornice, original storefront, falsefront. Related garage.
Features: historic garage doors.

70 River St.

House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch.
Related carriage barn.
Features: historic garage doors.

77 River St.

House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, marble

79 River St.

House, c.1870
Sidehall plan, 1½ stories.
Features: peaked lintelboards, distinctive lintelboards, marble, bargeboard.

80 River St.

House, 1890
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: gable screen, Queen Anne porch, bay window, marble, distinctive chimney.
Related garage.

84 River St.

House, 1890

Gable roof, 2½ stories.
Features: round arch window, Queen Anne porch, marble

86 River St.

Store, c.1920
Stucco, gable roof, 2½ stories.
Features: transom, original storefront

92 River St.

House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: sunburst, gable screen, porch, marble, rafter tails.
Related garage.

94 River St.

House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: round arch window, marble, Italianate porch.

99 River St.

House, c.1920
Foursquare.
Features: marble, bay window, Colonial Revival porch.

100 River St.

House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch, triangular arch window.

103 River St.

House, c.1900
Vernacular-Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: distinctive lintelboards, Colonial Revival porch, marble, Queen Anne window, bay window.
Related garage.
Features: historic garage doors.

116 River St.

House, 1916
Foursquare.
Features: Colonial Revival porch, distinctive lintelboards, bay window, full entablature, marble.
Related garage.

117 River St.

House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, gable screen, bay window, marble, porch
Related garage.

121 River St.

House, c.1880
Sidehall plan, 2½ stories.
Features: marble, triangular arch window, Italianate porch.

126 River St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, marble, porch, round arch window.
Related carriage barn.
Features: round arch window.

127 River St.

House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, distinctive lintelboards, transom, sidelights, porch, triangular arch window.

129 River St.

House, c.1870
Sidehall plan, 1½ stories.
Features: corner pilasters, full entablature, marble, Queen Anne porch, Colonial Revival porch.

130 River St.

House, c.1890
Gable roof, 2½ stories.
Features: marble, Queen Anne porch.

144 River St.

House, c.1900
Gable roof, 1½ stories.
Features: Colonial Revival porch, terra cotta, marble.
Related garage.
Features: historic garage doors.

River St.

over Otter Creek
Bridge, 1928
Through truss, pony truss.

105 Robbins St.

House, c.1905
Vernacular-Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: marble, shinglework, gable screen, Colonial Revival porch, Queen Anne window, bay window, beltcourse.

106 Robbins St.

House, c.1905
Gable roof, 2½ stories.
Features: bay window, leaded glass window, Colonial Revival porch.

107 Robbins St.
House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, triangular arch window, Queen Anne porch, bay window.

108 Robbins St.
House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: porch, marble, bay window.

109 Robbins St.
House, c.1895
Queen Anne style, hip roof, 2½ stories.
Features: Queen Anne window, shinglework, stained glass, Colonial Revival porch, bay window, distinctive lintelboards, marble.

116 Robbins St.
House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne window, Queen Anne porch, shinglework, distinctive chimney.
Related carriage barn.

117 Robbins St.



House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, Queen Anne window, marble, Colonial Revival porch.
Related carriage barn.

118 Robbins St.
House, 1910
Colonial Revival style, gambrel roof, 1½ stories.
Features: Queen Anne porch, shinglework, recessed porch, marble, Queen Anne window.

120 Robbins St.
House, 1896
Vernacular-Queen Anne style, gable roof, 2 stories.
Features: marble, Queen Anne window, Queen Anne porch, shinglework.

121 Robbins St.
House, c.1899
Queen Anne style, gable roof, 2½ stories.
Features: porch, segmental arch window, marble.
Related carriage barn.

122 Robbins St.
House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, marble.

123 Robbins St.
House, c.1899
Queen Anne style, gable roof, 2½ stories.
Features: segmental arch window, Queen Anne window, porch, marble, distinctive lintelboards.

127 Robbins St.
House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch, marble.

129 Robbins St.
House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne window, distinctive lintelboards, marble, Colonial Revival porch.

7 Roberts Ave.
House, c.1900
Gable roof, 2½ stories.
Features: shinglework, bay window, distinctive lintelboards, applied woodwork.
Related garage.

8 Roberts Ave.
Duplex, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, distinctive lintelboards.
Related carriage barn.

9 Roberts Ave.
House, c.1910
Hip roof, 2½ stories.
Features: Colonial Revival porch, leaded glass window.
Related garage.

10 Roberts Ave.
House, c.1923
Gable roof, 2½ stories.
Features: cornice brackets, Bungalow porch, beltcourse.



House, 1897
Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: Queen Anne porch, gable fanlight, side tower, shinglework, bay window, distinctive lintelboards, distinctive dormer, roof finials, enriched cornice, stained glass, roof finials.

12 Roberts Ave.
House, 1912
Foursquare.
Features: Colonial Revival porch.
Related garage.

13 Roberts Ave.
House, 1908
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, shinglework, bay window, marble, pressed stone.
Related shed.

14 Roberts Ave.
Duplex, c.1900
Gable roof, 2½ stories.
Features: Queen Anne window, Colonial Revival porch, pressed stone.
Related carriage barn.

15 Roberts Ave.
House, c.1920
Wood shingle, gable roof, 2½ stories.
Features: Colonial Revival porch.

16 Roberts Ave.
House, 1912
Foursquare.
Features: leaded glass window, Colonial Revival porch, distinctive dormer, distinctive lintelboards, marble.
Related garage.

18 Roberts Ave.
Duplex, c.1915
Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, stained glass, Palladian window, Queen Anne window.
Related garage.

19 Roberts Ave.
House, c.1923
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive dormer, porch, distinctive chimney, rafter tails.

20 Roberts Ave.
House, 1926
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: oriel window, door hood, distinctive dormer.
Related garage.

41 Roberts Ave.
House, c.1895
Vernacular-Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: Palladian window, Queen Anne porch, distinctive lintelboards, hood moldings, stained glass, roof finials.

44 Roberts Ave.
House, 1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, recessed porch, marble, bay window.
Related garage.

45 Roberts Ave.
House, c.1915
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: leaded glass window, Colonial Revival porch, enriched cornice, shinglework, distinctive lintelboards, marble.

46 Roberts Ave.
House, c.1910
Wood shingle, hip roof, 2½ stories.
Features: Colonial Revival porch, bay window, marble, distinctive lintelboards.

47 Roberts Ave.
House, 1894
Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: side tower, recessed porch, distinctive dormer, shinglework.

48 Roberts Ave.
House, c.1905
Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: Colonial Revival porch, ogee roof, marble, shinglework, distinctive lintelboards.
Related garage.

49 Roberts Ave.



House, 1894
Hip roof, 2½ stories.
Features: eyebrow dormer, ridge tower, enriched cornice, Colonial Revival porch.
Related garage.

50 Roberts Ave.
House, 1896
Queen Anne style, gambrel roof, 1½ stories.
Features: Queen Anne porch, shinglework, beltcourse, full entablature, enriched cornice, recessed porch, bay window.
Related carriage barn.

51 Roberts Ave.
House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, porch, enriched frieze, marble.
Related garage.

52 Roberts Ave.
House, 1894
Queen Anne style, hip roof, 2½ stories.
Features: Queen Anne porch, sunburst, gable screen, bay window, distinctive dormer, bargeboard, shinglework, Queen Anne window.
Related garage.

22 Ross St.

House, c.1915
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive dormer, Colonial Revival porch.
Related carriage barn.

1 Royce St.

Multi-family Dwelling, c.1910
Colonial Revival style, gambrel roof, 1½ stories.
Features: bay window, marble, leaded glass window.

4 Royce St.

House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: bay window, Queen Anne window, recessed porch, marble.
Related garage.

5 Royce St.

House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: full entablature, distinctive lintelboards, marble, porch, cornice brackets, round arch window.
Related carriage barn.

6-8 Royce St.

Duplex, c.1910
Hip roof, 2½ stories.
Features: bay window, Colonial Revival porch, distinctive dormer.

7 Royce St.


House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, triangular arch window, porch, distinctive lintelboards, marble, bay window.

9 Royce St.

House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: enriched frieze, gable screen, rafter tails, bargeboard, shinglework, porch, beltcourse.
Related carriage barn.

10 Royce St.

House, c.1890
Wood shingle, gable roof, 2½ stories.
Features: bay window, Queen Anne porch, bargeboard, beltcourse.

12 Royce St.

House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: sunburst, shingle-work, beltcourse, bargeboard, gable screen.
Related garage.

13 Royce St.

House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, round arch window, Italianate porch, distinctive door.
Related garage.

14 Royce St.

Duplex, c.1910
Hip roof, 2½ stories.
Features: shinglework, distinctive dormer, Colonial Revival porch, pressed stucco.

19 Royce St.

House, c.1885
Italianate style, gable roof, 2½ stories.
Features: distinctive dormer, Italianate porch, peaked lintelboards, distinctive lintelboards, bay window, gable screen.
Related garage.

20 Royce St.

House, c.1905
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, bay window, Colonial Revival porch, recessed porch, marble.
Related garage.

21 Royce St.

House, c.1892
Queen Anne style, hip roof, 2½ stories.
Features: side tower, Colonial Revival porch, Queen Anne window, distinctive dormer, bay window, gable screen.

22 Royce St.

Multi-family Dwelling, c.1915
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, distinctive chimney, oriel window, distinctive lintelboards.
Related garage.

23 Royce St.

Duplex, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: bay window, gable screen, shinglework, marble, Colonial Revival porch.
Related garage.

24 Royce St.

Duplex, c.1915
Foursquare.
Features: Bungalow porch, distinctive dormer, bay window, beltcourse, leaded glass window.

25 Royce St.

House, c.1900
Hip roof, 2½ stories.
Features: Colonial Revival porch, recessed porch, shingle-work, door hood, distinctive dormer, marble.

27 Royce St.

Multi-family Dwelling, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, marble.
Related carriage barn.

29 Royce St.

Duplex, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival porch, shinglework, marble, distinctive lintelboards.
Related garage.

31 Royce St.

House, c.1885
Gable roof, 2½ stories.
Features: triangular arch window, Queen Anne porch, distinctive lintelboards.

8 Sargent Ave.

House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: shinglework, distinctive dormer, rafter tails, porch.
Related garage.

Features: shinglework, rafter tails.

65 School St.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, shinglework, Queen Anne porch.

67 School St.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, Queen Anne window, marble, rusticated stone.

69 School St.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, Queen Anne window, Queen Anne porch, bay window.

71 School St.

House, c.1905
Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window, marble, bay window.

72 School St.

Store, c.1930
Gable roof, 1½ stories.
Features: door hood, original storefront.
Related garage.

73 School St.

House, c.1905
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne window, marble, bay window.

76 School St.

House, c.1875
Sidehall plan, 1½ stories.
Features: entry entablature, Colonial Revival porch.

80 School St.

Store, c.1920
Stucco, gable roof, 1½ stories.
Features: pressed stone, original storefront.

1 Seabury St.

House, c.1910
Gable roof, 1½ stories.
Features: round arch window, hood moldings.

2 Seabury St.

House, c.1920
Bungalow style, stucco, jerkin-head roof, 1½ stories.
Features: recessed porch, Bungalow porch, cornice brackets.

3 Seabury St.

House, 1927
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: distinctive dormer, rafter tails, cornice brackets, recessed porch.

4 Seabury St.

House, 1927
Colonial Revival style, Four-square.
Features: beltcourse, sidelights, distinctive lintelboards, distinctive dormer, gable fan-light, distinctive chimney, porch, arading.
Related garage.

Features: distinctive dormer.

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5 Seabury St.
House, c.1920
Vernacular-Colonial Revival style, Foursquare.
Features: distinctive dormer, shinglework.
Related garage.

6 Seabury St.
House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: cornice brackets, rafter tails, oriel window, porch, distinctive dormer.
Related garage.
Features: stickwork, rafter tails, historic garage doors.

7 Seabury St.
House, c.1925
Foursquare, wood shingle.
Features: rafter tails, distinctive dormer.
Related garage.
Features: rafter tails, historic garage doors.

8 Seabury St.
House, c.1870
Vernacular-Gothic Revival style, gable roof, 1½ stories.
Features: bay window, pointed arch window, distinctive dormer, enriched cornice, bargeboard, leaded glass window.

9 Seabury St.
House, c.1875
Mansard roof, 1½ stories.
Features: distinctive lintelboards, triangular arch window, distinctive dormer.

23 Seabury St.
House, c.1933
Colonial Revival style, gable roof, 2½ stories.
Features: gable fanlight, distinctive chimney, Colonial Revival porch, sidelights.
Related garage.

25 Seabury St.
House, c.1933
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, entry fan, sidelights.

1 Shadow Ln.



House, 1930
Architect/builder: Jens F. Larsen
Tudor Revival style, stone, gable roof, 2½ stories.
Features: distinctive chimney, round window, side tower, bay window, monumental portico, roof finials, fieldstone, arched, historic fence.
Related garage

Sheldon Pl.
House, c.1895
Gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, pressed stone.
Related garage.
Features: historic garage doors.

76 South St.
Duplex, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, distinctive lintelboards, Queen Anne porch, beltcourse, marble, distinctive dormer.

80 South St.
House, c.1875
Sidehall plan, 1½ stories.
Features: Colonial Revival porch, entry entablature.

90 South St.
House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Colonial Revival porch, Queen Anne window.

91 South St.



Stucco, c.1925
Stucco, gable roof, 1 story.
Features: original storefront, tile, falsefront.

93 South St.
House, c.1920
Foursquare.
Features: Colonial Revival porch, beltcourse.

104 South St.
House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, round arch window, entry entablature, marble, peaked lintelboards, distinctive chimney.

108 South St.
House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, marble.

109 South St.
House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, Queen Anne porch, marble.

116 South St.
House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, gable screen.

118 South St.
House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: sunburst, gable screen, porch, distinctive lintelboards.

125 South St.
House, c.1890
Gable roof, 2½ stories.
Features: Queen Anne window, Queen Anne porch, distinctive dormer.

126 South St.
House, c.1900
Gable roof, 1½ stories.
Features: Colonial Revival porch, bargeboard, stained glass, marble.

130 South St.
House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, entry entablature, Queen Anne window, distinctive chimney.
Related garage.

132 South St.



House, c.1900
Vernacular-Colonial Revival style, gable roof, 1½ stories.
Features: porch, corner pilasters, Queen Anne window, marble.

142 South St.
House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related carriage barn.

151 South St.
House, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival porch, Queen Anne porch, marble.
Related shed.

152 South St.
House, c.1925
Foursquare.
Features: Colonial Revival porch, beltcourse, distinctive dormer.
Related carriage barn.

164 South St.
House, c.1920
Gable roof, 2½ stories.
Features: Colonial Revival porch.
Related garage.
Features: distinctive dormer, historic garage doors.

36 S. Main St.
House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: paneled corner pilasters, reveals, entry entablature.

39 S. Main St.
House, c.1850
Greek Revival style, sidehall plan, 2½ stories.
Features: Colonial Revival porch, sidelights, reveals, entry pilasters, entry entablature.
Related garage.
Features: rafter tails.

40 S. Main St.
House, c.1875
Sidehall plan, 2½ stories.
Features: cornice brackets, distinctive lintelboards.

41 S. Main St.
House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, bargeboard, Queen Anne window, beltcourse, porch, marble.

42 S. Main St.
House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, transom, Queen Anne porch, full entablature.

43 S. Main St.
House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bargeboard, shinglework, porch, distinctive lintelboards, beltcourse.

44 S. Main St.
House, c.1830
Vernacular-Federal style, Georgian plan, brick.
Features: splayed lintels, marble.
Related garage.

45 S. Main St.
House, c.1860
Greek Revival style, sidehall plan, 2½ stories.
Features: full entablature, corner pilasters, peaked lintelboards, Italianate porch, sidelights, transom.

47 S. Main St.
House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch, marble, sunburst.

48 S. Main St.
House, c.1875
Greek Revival style, sidehall plan, 2½ stories.
Features: paneled corner pilasters, full entablature, Colonial Revival porch, sidelights, paneled entry pilasters.
Related garage, servants quarters.
Features: rafter tails, Colonial Revival porch.

49 S. Main St.

House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, gable screen, Colonial Revival porch, bay window, distinctive lintelboards, applied woodwork.
Related garage.

50 S. Main St.

House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, entry pilasters, full entablature, sidelights, transom, entry entablature.

51 S. Main St.

House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, Colonial Revival porch, marble, triangular arch window.
Related garage.

52 S. Main St.

House, c.1840
Gable roof, 2½ stories.
Features: Colonial Revival porch, distinctive chimney.

53 S. Main St.

House, c.1905
Gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, shinglework, Queen Anne window.
Related garage.
Features: historic garage doors.

54 S. Main St.

Hause, c.1910
Gable roof, 2½ stories.
Features: distinctive lintelboards, bay window, Colonial Revival porch, sunburst, shinglework.

56 S. Main St.

House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, transom, entry pilasters, reveals, entry entablature.

60 S. Main St.

School, 1926
Neo-Classical Revival style, brick veneer, 2½ stories.
Features: quoins, beltcourse, stone carving, rusticated stone, stone lintels, marble, entry entablature, entry pilasters, roof finials, transom, reveals.

61 S. Main St.

House, c.1800/c.1895
Federal-Colonial Revival style, Georgian plan, hip roof.
Features: enriched frieze, distinctive dormer, distinctive chimney, distinctive lintelboards, balcony, Colonial Revival porch, entry pilasters, entry fanlight, leaded glass window.

66 S. Main St.

Church, 1926
Neo-Gothic Revival style, gable roof, 1½ stories.
Features: buttresses, side tower, pointed arch window, label lintels, window tracery, distinctive dormer, marble, roof finials, rose window, spire, stained glass.

73 S. Main St.

House, 1799
Architect/builder: William Hale.
Federal style, I-house, hip roof.
Features: porch, enriched cornice, distinctive lintelboards, entry fanlight, entry columns, broken pediment, entry entablature.

75 S. Main St.

Hause, c.1885
Gable roof, 2½ stories.
Features: Italianate porch.

76 S. Main St.

Inn, c.1805/1858
Brick, gable roof, 3½ stories.
Features: Colonial Revival porch, balcony, polychrome slate.

78 S. Main St.

House, c.1882
Italianate-Eastlake style, hip roof, 2½ stories.
Features: porch, distinctive dormer, enriched cornice, full entablature, paneled corner pilasters, roof finials.
Related carriage barn.
Features: cupola, roof finials, distinctive dormer.

85 S. Main St.

House, c.1850
Gable roof, 2½ stories.

86 S. Main St.
House, c.1905
Gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, distinctive dormer.

87 S. Main St.
House, c.1860
Greek Revival style, sidehall plan, 1½ stories.
Features: Queen Anne porch, corner pilasters, full entablature, oriel window.
Related garage.

88 S. Main St.
Duplex, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, pressed stone.
Related barn.

89 S. Main St.
House, c.1910
Gable roof, 1½ stories.

91 S. Main St.
Hause, c.1865
Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters, full entablature, Colonial Revival porch, transom.
Related carriage barn.

96 S. Main St.

House, c.1910
Gable roof, 2½ stories.
Features: marble, Colonial Revival porch.

102 S. Main St.

House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch, marble.
Related carriage barn.

106 S. Main St.

House, c.1900
Gable roof, 1½ stories.
Features: Colonial Revival porch, marble.
Related garage.

111 S. Main St.

House, c.1870
Gable roof, 1½ stories.
Features: Queen Anne porch, corner pilasters, full entablature, marble.
Related shed.

112 S. Main St.

House, c.1870
Sidehall plan, 2½ stories.
Features: peaked lintelboards, round arch window, Colonial Revival porch.
Related carriage barn.

116 S. Main St.
House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch, marble.
Related garage.

120 S. Main St.
Restaurant, 1950
Mudcrne style, 1 story.
Features: pressed metal, streamlining.

160 S. Main St.
Hause, c.1850
Sidehall plan, brick, 2 stories.
Features: wood lintels, segmental arch window.
Related carriage barn.

162 S. Main St.
Carriage Barn, c.1900
Brick.
Features: pressed metal, marble, distinctive lintelboards, segmental arch window, carriage bays, cupola.

170 S. Main St.
Trolley Barn, 1906/1925
Brick.
Features: keystones, parapet

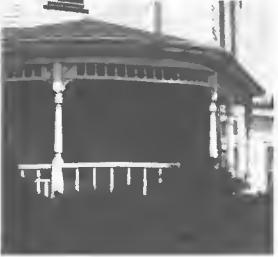
227 S. Main St.
Gas Station, 1946
Vernacular-Moderne style, enameled panel.
Features: parapet wall, glass block.

235 S. Main St.
House, c.1910
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: Colonial Revival porch, bay window.

240 S. Main St.
House, c.1915
Gable roof, 1½ stories.
Features: Colonial Revival porch.

242 S. Main St.

House, c.1917
Architect/builder: Bert Bissell
Queen Anne-Colonial Revival style, brick, gable roof, 2½ stories.
Features: distinctive chimney, recessed porch, Colonial Revival porch, sunburst, leaded glass window, enriched cornice, rafter tails, bay window, flat arches, sidelights, quoins.
Related shed.

2 Spellman Terr. House, 1918 Bungalow style, gable roof, 1½ stories. Features: rafter tails, cornice brackets, porch, oriel window, distinctive dormer, marble. Related garage.	10 Spellman Terr. House, 1912 Foursquare. Features: distinctive dormer, Colonial Revival porch, leaded glass window. Related garage.	95 State St. Commercial Block, c.1915 Brick, 3 stories. Features: original storefront, transom, entry entablature, segmental arch window, corbeling, parapet.	140 State St. Store, 1947 Gable roof, 1½ stories. Features: original storefront, glass block, falsefront, name inscription, parapet.
4 Spellman Terr. Duplex, c.1915 Gable roof, 2½ stories. Features: Colonial Revival porch, marble, distinctive lintelboards, bay window. Related garage.	11 Spellman Terr. House, c.1925 Bungalow style, wood shingle, gable roof, 1½ stories. Features: cornice brackets, distinctive dormer, porch. Related garage. Features: stickwork, historic garage doors.	96 State St. House, c.1920 Wood shingle, jerkinhead roof, 2½ stories. Features: porch, bargeboard.	143 State St. Store, c.1890 Queen Anne style, gable roof, 2½ stories. Features: marble, porch, original storefront, Queen Anne window, shinglework, distinctive lintelboards, gable screen, bargeboard.
5 Spellman Terr. 	12 Spellman Terr. House, 1910 Vernacular-Colonial Revival style, Foursquare. Features: distinctive lintelboards, distinctive dormer, distinctive chimney, Colonial Revival porch, balcony, leaded glass window.	97 State St. Store, 1948 Brick veneer, 1 story. Features: historic sign, original storefront.	147 State St. Gas station, 1948 Moderne style, enamel panel. Features: original storefront, transom.
House, c.1895 Queen Anne style, hip roof, 2½ stories. Features: Queen Anne window, side tower, distinctive dormer, porch, roof finials, marble, bay window, gable fan.	14 Spellman Terr. House, 1911 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: bay window, gable screen, recessed porch, Colonial Revival porch, distinctive dormer, marble, Queen Anne window.	108 State St. House, c.1855 Sidehall plan, 1½ stories. Features: marble, distinctive lintelboards, Queen Anne porch. Related garage, garage.	155 State St. 
6 Spellman Terr. House, 1895 Gable roof, 2½ stories. Features: Colonial Revival porch, side tower, roof finials, gable screen, marble, Queen Anne window, Palladian window. Related carriage barn. Features: cupola, shinglework, carriage bays.	16 Spellman Terr. House, c.1900 Gable roof, 2½ stories. Features: marble, Colonial Revival porch. Related carriage barn.	111 State St. House, c.1895 Queen Anne style, gable roof, 2½ stories. Features: gable screen, shinglework, Queen Anne porch, marble.	House, c.1885 French Second Empire style, Mansard roof, 2 stories. Features: peaked lintelboards, distinctive lintelboards, marble, bay window, tower.
7 Spellman Terr. House, c.1900 Gable roof, 2½ stories. Related garage. Features: rafter tails.	165 Spruce St. House, c.1890 Gable roof, 2½ stories. Features: Queen Anne porch, marble. Related garage.	113 State St. House, c.1880 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: cornice brackets, marble, door hood, Colonial Revival porch. Related garage.	157 State St. House, c.1880 Vernacular-Italianate style, sidehall plan, 2½ stories. Features: entry entablature, marble, Italianate porch, round arch window, distinctive lintelboards, full entablature.
8 Spellman Terr. House, 1914 Vernacular-Colonial Revival style, gable roof, 2½ stories. Features: marble, Colonial Revival porch, bay window, distinctive lintelboards. Related garage.	84 State St. Multi-family Dwelling, c.1870 Gable roof, 2½ stories. Features: Queen Anne porch, corner pilasters, full entablature.	117 State St. House, c.1880 Italianate style, sidehall plan, 2½ stories. Features: cornice brackets, porch, marble, bay window, peaked lintelboards, distinctive lintelboards.	162 State St. House, c.1895 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: marble, Queen Anne porch, shinglework, distinctive lintelboards, oriel window, Queen Anne window. Related carriage barn.
9 Spellman Terr. House, c.1905 French Second Empire style, brick, Mansard roof, 1 story. Features: bay window, marble, beltcourse, hood moldings, distinctive dormer, distinctive chimney, Colonial Revival porch, segmental arch window, polychrome slate, decorative brickwork, enriched frieze. Related carriage barn. Features: cornice brackets, shinglework, bellcast roof.	85 State St. 	119 State St. House, c.1890 Queen Anne style, hip roof, 2½ stories. Features: enriched cornice, pressed metal, porch, Queen Anne window, marble. Related carriage barn.	164 State St. Duplex, c.1895 Queen Anne style, gable roof, 2½ stories. Features: distinctive lintelboards, gable screen, bay window, marble, shinglework, Queen Anne porch, Colonial Revival porch.
	Store, c.1885 Gable roof, 1½ stories. Features: Queen Anne storefront.	121 State St. House, 1898 Queen Anne style, gable roof, 2½ stories. Features: marble, bay window, peaked lintelboards, distinctive lintelboards, tower, roof finials, copper, Queen Anne porch, Colonial Revival porch, shinglework, Queen Anne window.	164 ½ State St. Duplex, c.1900 Gable roof, 2½ stories. Features: shinglework, Colonial Revival porch.
	93 State St. Commercial Block, c.1915 2 stories. Features: enriched cornice, entry entablature, transom, leaded glass window.	124 State St. House, c.1890 Queen Anne style, gable roof, 2½ stories. Features: marble, Queen Anne porch, gable screen, bargeboard.	180 State St. House, 1885 Italianate style, gable roof, 2 stories. Features: distinctive chimney, cornice brackets, porch, distinctive lintelboards, marble.
		126 State St. House, c.1890 Gable roof, 2½ stories. Features: Queen Anne porch.	

182 State St.

House, c.1888
Gable roof, 2½ stories.
Features: Colonial Revival porch, Queen Anne window, marble.

188 State St.

House, 1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, distinctive chimney, gable screen, roof finials, Queen Anne porch, marble, beltcourse.

191 State St.

House, c.1880
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, full entablature, porch, bay window, peaked lintelboards, wood carving.

195 State St.

House, c.1900
Gable roof, 2½ stories.
Features: cobblestone, distinctive chimney, Colonial Revival porch, entry fan, pointed arch window, distinctive lintelboards.

198 State St.

House, 1915
Foursquare.
Features: marble, distinctive chimney, Colonial Revival porch, distinctive lintelboards

199 State St.

House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: pointed arch window, marble, distinctive chimney, gable screen, Queen Anne window, Queen Anne porch, marble.

200 State St.

House, c.1930
Colonial Revival style, gambrel roof, 1½ stories.
Features: gable fanlight, door hood, balcony, distinctive chimney, entry fanlight.

203 State St.

House, c.1895
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: marble, pointed arch window, Queen Anne porch, Queen Anne window, distinctive lintelboards.

205 State St.

House, c.1875
Queen Anne style, sidehall plan, 2½ stories.
Features: Queen Anne window, bay window, marble, Colonial Revival porch.

207 State St.

House, 1905
Gable roof, 2½ stories.
Features: marble, Queen Anne window, Colonial Revival porch.
Related garage.

209 State St.

Duplex, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, leaded glass window, Colonial Revival porch, Queen Anne window, marble.
Related garage.

211 State St.

House, 1907
Gable roof, 2½ stories.
Features: Queen Anne porch, Colonial Revival porch, Queen Anne window, marble.

214 State St.

House, c.1929
Foursquare.
Features: distinctive chimney, porch, shinglework, oriel window, distinctive dormer.

216 State St.

House, 1909

Shingle Style, wood shingle, gambrel roof, 1½ stories.
Features: marble, porch, shinglework, distinctive dormer, distinctive chimney.
Related garage.

217 State St.

House, c.1885
Vernacular-Queen Anne style, hip roof, 2½ stories.
Features: marble, Queen Anne porch, Queen Anne window.

218 State St.

House, 1909
Hip roof, 2½ stories.
Features: Colonial Revival porch, leaded glass window, sunburst, marble, bay window.
Related garage.

224 State St.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: keystones, distinctive lintelboards, Queen Anne porch, shinglework, bay window, distinctive chimney, marble, segmental arch window, hood moldings, round window.

225 State St.

House, c.1900
Queen Anne style, gable roof, 2½ stories.
Features: marble, bay window, Colonial Revival porch, transom.
Related garage.

231 State St.

Multi-family Dwelling, c.1900
Gable roof, 2½ stories.
Features: pointed arch window, distinctive lintelboards, Queen Anne porch.

233 State St.

House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, marble, Queen Anne porch, transom.

241 State St.

House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne porch, transom, marble.

State St. over East Creek Bridge, 1935

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10 Stratton Rd.

House, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch, etched glass window.

15 Stratton Rd.

House, c.1920
Bungalow style, gable roof, 1½ stories.
Features: distinctive dormer, porch, rafter tails.
Related garage.
Features: rafter tails.

32 Stratton Rd.

House, c.1900
Gable roof, 2½ stories.
Features: marble, Queen Anne porch.

Related garage.

142 Stratton Rd.

House, c.1880
Gable roof, 1½ stories.
Features: full entablature, distinctive dormer, triangular arch window, Queen Anne porch, marble, corner pilasters, distinctive lintelboards.

Related carriage barn.

150 Stratton Rd.

House, c.1920
Wood shingle, gable roof, 1½ stories.
Features: Bungalow porch.
Related carriage barn.

198 Stratton Rd.

House, c.1890
Gable roof, 1½ stories.
Features: Queen Anne porch, Queen Anne window

210 Stratton Rd.

House, c.1910
Gable roof, 2½ stories.
Features: Colonial Revival porch.
Related garage.

33 Strong's Ave.

Commercial Block, c.1900
Brick, 2 stories.
Features: stone lintels, original storefront, entry entablature, transom, decorative brick-work, wall pilasters, segmental arch window.

34 Strong's Ave.

Store, c.1930
Brick veneer, 2 stories.

35 Strong's Ave.

Commercial Block, c.1900
Brick, 2 stories.
Features: stone lintels, original storefront, entry entablature, transom, decorative brick-work, wall pilasters, segmental arch window.

37 Strong's Ave.

Warehouse, c.1900
Brick, 1 story.
Features: segmental arch windows, decorative brickwork.

40 Strong's Ave.

Store, 1934

Brick veneer, gable roof.
Features: decorative brick-work, curbelling, entry entablature, falsefront.

48 Strong's Ave.

Store, c.1929
Brick veneer, 2 stories.
Features: historic sign, full entablature, decorative brick-work, glass block, flat arches.
Art Deco storefront.

55 Strong's Ave.

Commercial Block, c.1900
2 stories.
Features: Colonial Revival storefront, segmental arch window.

56 Strong's Ave.

Commercial Block, c.1885
Vernacular-Italianate-Romanesque style, brick, 3 stories.
Features: decorative brick-work, corbelling, Italianate storefront, transom, marble, segmental arch window, wall pilasters.

60 Strong Ave.

Commercial Block, 1906
Brick veneer, 2 stories.
Features: decorative brick-work, corbeling, enriched frieze.

61 Strong Ave.

Gas Station, c.1930
Tudor Revival style, stucco, gable roof, 1½ stories.
Features: Tudor arch, distinctive door.

65 Strong Ave.

Foundry, 1877
Brick, gable roof, 1½ stories.
Features: segmental arch window.

93 Strong Ave.

House, c.1875
Sidehall plan, 2½ stories.
Features: pointed arch window, corner pilasters, sidelights, Colonial Revival porch.
Related garage.
Features: historic garage doors.

98 Strong Ave.

Store, 1901

Vernacular-Italianate-Queen Anne style, 2 stories.
Features: marble, cornice brackets, Queen Anne storefront, Queen Anne window, transom.

102 Strong Ave.

Store, 1937
Vernacular-Neo-Classical Revival style, brick, hip roof, 2 stories.
Features: falsefront, round arch window, marble, original storefront, historic sign, keystones.

116 Strong Ave.

Duplex, c.1900
Gable roof, 2½ stories.
Features: Queen Anne window, Colonial Revival porch.

127 Strong Ave.

Factory, c.1890

Gable roof, 3 stories.

129 Strong Ave.

Gas Station, c.1940
Art Deco style, stucco.
Features: transom, original storefront, tower, historic garage doors, streamlining.

136 Strong Ave.

Multi-family Dwelling, c.1900
Gable roof, 2½ stories.
Features: Queen Anne porch.

141 Strong Ave.

House, c.1885
Gable roof, 1½ stories.
Features: Italianate porch, marble.
Related carriage barn.

145 Strong Ave.

House, c.1880
Sidehall plan, 2 stories.
Features: Italianate porch.

147 Strong Ave.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: distinctive lintelboards, round window, full entablature, cornice brackets, transom, porch, marble.
Related carriage barn.
Features: carriage bays.

149 Strong Ave.

House, c.1900
Gable roof, 2½ stories.
Features: distinctive chimney, Colonial Revival porch, marble, bay window.
Related carriage barn.

33 Summer St.

Duplex, c.1880
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: distinctive lintelboards, cornice brackets, marble.
Related garage.
Features: historic garage doors.

34 Summer St.

House, c.1885
Gable roof, 2½ stories.
Features: Italianate porch, distinctive chimney.

35 Summer St.

House, c.1885
Gable roof, 2½ stories.
Features: Queen Anne porch, sunburst.

36 Summer St.

House, c.1865
Vernacular-Greek Revival style, sidehall plan, 2½ stories.
Features: Queen Anne porch, entry entablature, entry pilasters, sidelights, reveals.
Related carriage barn.

37 Summer St.

House, c.1865
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, bay window, Bungalow porch, enriched cornice.
Related garage.

38 Summer St.

House, c.1895
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, marble, applied woodwork, stained glass.

40 Summer St.

House, c.1865

Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: gable fan, Italianate porch, enriched cornice, marble, full entablature, reveals, transom, distinctive door.

41 Summer St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, full entablature, round window, entry entablature, entry pilasters.
Related garage.

43 Summer St.

House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters, sidelights, entry pilasters, entry entablature, marble, gable fanlight.

46 Summer St.

House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, corner pilasters, full entablature, marble, Queen Anne porch.
Related carriage barn.

47 Summer St.

House, c.1880
Sidehall plan, 2½ stories.
Features: Queen Anne porch, sidelights, entry entablature.

49 Summer St.

House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, Queen Anne porch, sidelights, full entablature, entry entablature.
Related garage.

55 ½ Summer St.

House, c.1865/1885
Vernacular-Colonial Revival-Queen Anne style, sidehall plan, 2½ stories.
Features: entry pilasters, Queen Anne porch, corner pilasters, shinglework, beltcourse, applied woodwork, marble, entry entablature, sidelights.

57 Summer St.

House, c.1870
Italianate style, sidehall plan, 2½ stories.
Features: enriched cornice, round window, Queen Anne porch, full entablature, distinctive lintelboards, cornice brackets.

11 Temple St.

House, 1918
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: recessed porch, rafter tails, distinctive chimney, distinctive dormer, sidelights.
Related garage.
Features: rafter tails.

17 Temple St.

House, c.1925
Vernacular-Colonial Revival style, Georgian plan.
Features: distinctive chimney, porch, sidelights, shinglework, beltcourse.

43 Temple St.

House, c.1910
Gable roof, 1½ stories.
Features: Queen Anne porch, Queen Anne window, shinglework, distinctive lintelboards.
Related garage.
Features: rafter tails.

45 Temple St.

House, c.1910
Gable roof, 2½ stories.
Features: Queen Anne window, Queen Anne porch, marble.
Related garage.
Features: rafter tails.

49 Temple St.

House, c.1920
Foursquare.
Features: distinctive dormer, Colonial Revival porch, marble, distinctive lintelboards, bay window.
Related garage.
Features: rafter tails.

57 Temple St.

House, c.1933
Colonial Revival style, Half Georgian plan, wood shingle.
Features: gable fan, distinctive chimney, enriched cornice, paneled entry pilasters, distinctive lintelboards, porch.

61 Temple St.

House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: cornice brackets, rafter tails, distinctive dormer, porch.
Related shed.
Features: rafter tails.

64 Temple St.

House, c.1925
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porch.
Related garage.

71 Temple St.

House, c.1920
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: cornice brackets, porch, rafter tails, distinctive dormer.
Related garage.
Features: cornice brackets, rafter tails.

79 Temple St.

House, 1927
Jerkinhead roof, 1½ stories.
Features: Bungalow porch, rafter tails.
Related garage.

81 Temple St.

House, c.1925
Bungalow style, hip roof, 1½ stories.
Features: porch, recessed porch, distinctive dormer, rafter tails.
Related garage.
Features: rafter tails.

89 Temple St.

House, 1926
Foursquare.
Features: distinctive dormer, porch, rafter tails.
Related garage.

95 Temple St.

House, c.1929
Gable roof, 2½ stories.
Features: cornice brackets, rafter tails, distinctive chimney, porch, balcony.

29 Terrill St.

House, c.1885
Gable roof, 1½ stories.
Features: marble, Queen Anne porch.

35 Terrill St.

House, c.1910
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Colonial Revival porch, roable, bay window, Queen Anne porch.

47 Terrill St.

House, c.1925
Vernacular-Colonial Revival style, wood shingle, gable roof, 2½ stories.
Features: distinctive chimney, shinglework, Colonial Revival porch, cobblestone.
Related garage.
Features: shinglework.

53 Terrill St.

House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: marble, distinctive dormer, cornice brackets, rafter tails, porch.

4 Thrall Ave.

House, c.1925
Bungalow style, hip roof, 1½ stories.
Features: distinctive dormer, recessed porch.

6 Thrall Ave.

House, c.1925
Foursquare.
Features: Colonial Revival porch.

16 Tremont St.

House, 1916
Bungalow style, gable roof, 1½ stories.
Features: bay window, pressed stone, porch, cornice brackets, distinctive dormer, rafter tails.
Related garage.

13 Vernon St.

House, c.1925
Gable roof, 1½ stories.
Features: rafter tails, cornice brackets, sidelights, door hood.

17 Vernon St.

House, c.1920
Foursquare.
Features: rafter tails, Bungalow porch.
Related garage.

25 Vernon St.

House, c.1920
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porch, rafter tails, cornice brackets.

46 Vernon St.

Duplex, c.1905
Gable roof, 2½ stories.
Features: pressed stone, Colonial Revival porch.

83 Vernon St.

House, c.1930
Hip roof, 2 stories.
Features: rafter tails, Queen Anne window.

87 Vernon St.

House, c.1915
Gambrel roof, 1½ stories.
Features: Bungalow porch, sunburst.
Related carriage barn.

2 Wallace Ave.

House, c.1925
Bungalow style, gable roof, 1½ stories.
Features: distinctive dormer, distinctive chimney, porch, rafter tails.
Related garage.
Features: rafter tails, historic garage doors.

4 Wallace Ave.

House, c.1925
Gable roof, 2½ stories.
Features: rafter tails, cornice brackets, beltcourse, porch.

6 Wallace Ave.

House, c.1925
Foursquare.
Features: distinctive dormer, porch, oriel window.

8 Wallace Ave.

House, c.1925
Gable roof, 2½ stories.
Features: Colonial Revival porch.

10 Wallace Ave.

House, c.1925
Gable roof, 2½ stories.
Features: porch.

12 Wallace Ave.

House, c.1925
Wood shingle, gable roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, rafter tails, door hood.

14 Wallace Ave.

House, c.1925
Foursquare.
Features: rafter tails, Colonial Revival porch.

16 Wallace Ave.

House, c.1925
Vernacular-Colonial Revival style, gable roof, 2 stories.
Features: distinctive dormer, distinctive chimney, entry fanlight.

119 Walnut St.

House, c.1920
Vernacular-Bungalow style, wood shingle, gable roof, 1½ stories.
Features: porch, rafter tails.
Related garage.

52 Water St.

House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: shinglework, bay window.

21 Watkins Ave.

House, c.1910
Gable roof, 1½ stories.
Features: marble, bay window, Queen Anne porch, Colonial Revival porch, Queen Anne window.

24 Watkins Ave.**School, 1892**

Colonial Revival style, brick, hip roof, 2½ stories.
Features: enriched cornice, distinctive dormer, arched, marble, keystones, entry entablature, entry columns, round arch window, distinctive chimney, beltcourse, sidelights, transom.

25 Watkins Ave.

House, c.1910
Gable roof, 2½ stories.
Features: marble, Colonial Revival porch.

Related garage.
Features: historic garage doors.

45 Watkins Ave.

House, 1915
Bungalow style, gable roof, 1½ stories.
Features: recessed porch, cornice brackets, stickwork, rafter tails, distinctive chimney.
Related garage.
Features: cornice brackets, historic garage doors.

47 Watkins Ave.

House, c.1925
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: cornice brackets, rafter tails, porch, bay window, distinctive chimney.
Related garage.
Features: cornice brackets.

56 West St.

House, c.1865
Brick, gable roof, 2½ stories.
Features: stone lintels, Colonial Revival porch.

58 West St.

Church, c.1900
Architect/builder: H. W. Hewitt
Brick, gable roof
Features: stained glass, segmental arch window, buttresses, beltcourse, roof finials, marble.

82 West St.

Commercial Block, c.1920/1950
Moderne style, 2 stories.
Features: Moderne storefront, historic sign, streamlining.

85 West St.

Church, 1863
Architect/builder: John Henry Hopkins
Gothic Revival style, stone, gable roof, 1½ stories.
Features: entry fan, roof finials, pointed arch window, stained glass, central tower, buttresses, granite.

92 West St.

Automobile Showroom, c.1921
Commercial style, brick veneer, 1 story.
Features: parapet, full entablature, wall pilasters, Commercial storefront.

191 West St.

Gas station, c.1940
Vernacular-Moderne style, concrete block, 2 stories.
Features: corbeling, transom.

242 West St.

Shop, c.1885

245 West St.
Office, c.1880/c.1900
Italianate style, wood shingle, 2 stories.
Features: segmental arch window, enriched cornice, parapet.

246 West St.
Foundry, 1920
Brick, gable roof, 1 story.
Features: transom, roof monitor, parapet, carriage bays.

247 West St.
Factory, c.1865
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: corner pilasters, full entablature.

252 West St.
House, c.1855
Greek Revival style, gable roof, 1½ stories.
Features: recessed porch, paneled corner pilasters, entry entablature, full entablature, sidelights.
Related carriage barn.

255 West St.
Foundry, 1868/c.1890
Brick, 1½ stories.
Features: segmental arch window, marble.

256 West St.
Factory, 1908
Brick, 2 stories.
Features: segmental arch window, corbeling.

294 West St.
House, c.1880
Sidehall plan, 1½ stories.
Features: pressed stone.
Related carriage barn.
Features: carriage bays

300 West St.



House, c.1875
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: pointed arch window, porch.

318 West St.
House, c.1875
Sidehall plan, 2½ stories.
Features: entry entablature, Colonial Revival porch, triangular arch window, marble.

321 West St.
Office, c.1915
Vernacular-Shingle Style-Colonial Revival style, wood shingle, gable roof, 1½ stories.
Features: distinctive lintelboards, historic sign, Queen Anne porch, Queen Anne window.
Related shed, shed.
Features: marble.

322 West St.
House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: round arch window, Italianate porch, marble.
Related garage.
Features: historic garage doors.

325 West St.
Factory, c.1930
Brick, 2 stories.
Features: decorative brickwork.
Related office, wall.

326 West St.
House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, corner pilasters, entry entablature, Colonial Revival porch.
Related garage.

365 West St.
Automobile Showroom, 1929
Vernacular-Neo-Classical Revival style, concrete block.
Features: transom, original storefront, wall pilasters, parapet.

371 West St.
House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: sidelights, enriched cornice, marble, round arch window, full entablature, hood moldings, distinctive lintelboards, paneled corner pilasters.
Related garage, garage.



House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable screen, bargeboard, Queen Anne porch, Queen Anne window, marble, shinglework.

375 West St.
House, c.1895
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: marble, Italianate porch, Colonial Revival porch, bay window.

407 West St.
House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: gable screen, distinctive lintelboards, bay window, Queen Anne porch, sunburst. Related carriage barn.
Features: carriage bays.

411 West St.
House, c.1915
Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, marble.
Related garage.

415 West St.
House, 1915
Bungalow style, hip roof, 1½ stories.
Features: recessed porch, marble, distinctive dormer, historic fence.

420 West St.
Stone Crusher, c.1930

446 West St.
House, c.1840
Greek Revival style, sidehall plan, 1½ stories.
Features: full entablature, entry entablature, marble.

461 West St.
Multi-family Dwelling, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch.

463 West St.
House, c.1835
Vernacular-Federal style, Classic Cottage.
Features: entry entablature, transom, entry pilasters.

51 Williams St.
House, c.1925
Foursquare.
Features: Bungalow porch, shinglework, distinctive dormer, distinctive chimney.
Related garage.

21 Williams St.
House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch.

24 Williams St.
House, c.1885
Gable roof, 2½ stories.
Features: Colonial Revival porch, Queen Anne porch, bay window.

26 Williams St.
House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, cornice brackets, sunburst, gable screen, Queen Anne porch, bargeboard, rafter tails, bay window, marble.

29 Williams St.
House, c.1885
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: sunburst, gable screen, Queen Anne porch, shinglework, bargeboard, distinctive lintelboards.

32 Williams St.
House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, sunburst, beltcourse, Queen Anne porch, bargeboard, distinctive lintelboards, marble, gable screen.

49 Williams St.
House, c.1895
Queen Anne style, gable roof, 2½ stories.
Features: shinglework, enriched frieze, distinctive chimney, Queen Anne porch, bay window, beltcourse, terra cotta.

51 Williams St.
House, 1902
Colonial Revival style, gable roof, 2½ stories.
Features: enriched cornice, distinctive lintelboards, Colonial Revival porch, marble, paneled corner pilasters, Palladian window, entry entablature, bay window.

52 Williams St.
House, c.1865
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, full entablature, entry entablature.

59 Williams St.
House, c.1865
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: segmental arch window, cornice brackets, full entablature, marble, sidelights, transom, porch.

60 Williams St.
House, c.1865
Vernacular-Greek Revival style, sidehall plan, 2½ stories.
Features: sidelights, transom, entry pilasters, entry entablature, marble.

64 Williams St.
House, c.1885
Gable roof, 2½ stories.
Features: Colonial Revival porch, Queen Anne porch, bay window.

66 Williams St.
Store, c.1885
Brick, 2 stories.
Features: decorative brick-work, segmental arch window, marble.

73 Williams St.
House, c.1929
Tudor Revival style, stucco, gable roof, 2½ stories.
Features: beltcourse, cornice brackets, porch, bargeboard, granite, half-timbering.

75 Williams St.
House, c.1865
Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, paneled entry pilasters, paneled corner pilasters, reveals, full entablature, gable screen, peaked lintelboards, marble.

81 Willow St. Fireproof Garage, 1908 Pressed stone, 1 story. Features: rustication.	20 Woodstock Ave. House, c.1915 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: distinctive dormer, bay window, Colonial Revival porch, leaded glass window, distinctive lintelboards. Related garage. Features: rafter tails.	36 Woodstock Ave. House, c.1915 Jerkinhead roof, 2½ stories. Features: Colonial Revival porch, Queen Anne porch. Related garage. Features: rafter tails.	71 Woodstock Ave. House, 1918 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: Colonial Revival porch, beltcourse, stained glass.
11 Wood Ave. House, c.1930 Vernacular-Colonial Revival style, gable roof, 2 stories. Features: distinctive chimney, sidelights, porch, balcony, corner pilasters, cobblestone, historic fence.	21 Woodstock Ave. House, c.1925 Vernacular-Colonial Revival style, foursquare, wood shingle. Features: distinctive dormer, beltcourse, porch, door hood. Related garage. Features: historic garage doors.	40 Woodstock Ave. House, c.1905 Gable roof, 2½ stories. Features: distinctive lintelboards, shinglework, marble, bay window.	95 Woodstock Ave. House, c.1930 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: distinctive dormer, door hood.
63 Wood Ave. House, c.1910 Gable roof, 1½ stories. Features: porch, marble.	22 Woodstock Ave. House, c.1910 Vernacular-Colonial Revival style, gable roof, 2½ stories. Features: round arch window, marble, Colonial Revival porch.	44 Woodstock Ave. 	110 Woodstock Ave. House, c.1915 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: Colonial Revival porch, bay window, pressed stone.
66 Wood Ave. House, c.1910 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: marble, bay window, recessed porch, distinctive dormer.	23 Woodstock Ave. House, c.1910 Gable roof, 2½ stories. Features: distinctive lintelboards, Colonial Revival porch, triangular arch window. Related garage. Features: historic garage doors.	48 Woodstock Ave. House, c.1930 Gable roof, 2½ stories. Features: sidelights, Colonial Revival porch, triangular arch window. Related garage. Features: historic garage doors.	112 Woodstock Ave. House, c.1895 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: Queen Anne porch, sunburst. Related garage
70 Wood Ave. House, c.1900 Gable roof, 1½ stories. Features: Queen Anne porch.	24 Woodstock Ave. House, c.1920 Vernacular-Colonial Revival style, gambrel roof, 1½ stories. Features: distinctive chimney, distinctive dormer, Colonial Revival porch. Related garage.	50 Woodstock Ave. Duplex, c.1910 Gable roof, 2½ stories. Features: Colonial Revival porch.	129 Woodstock Ave. House, 1915 Vernacular-Bungalow style, gable roof, 1½ stories. Features: gable screen, distinctive dormer, porch, beltcourse.
72 Wood Ave. House, c.1900 Gable roof, 1½ stories. Features: gable screen, Bungalow porch.	25 Woodstock Ave. House, c.1910 Wood shingle, gable roof, 2½ stories. Features: marble, shinglework, Colonial Revival porch, distinctive lintelboards, Queen Anne window. Related carriage barn.	51 Woodstock Ave. House, c.1865 Vernacular-Greek Revival style, sidehall plan, 2½ stories. Features: round arch window, wood lintels, distinctive dormer	143 Woodstock Ave. 
10 Woodstock Ave. House, c.1925 Vernacular-Colonial Revival style, foursquare. Features: distinctive dormer, sidelights, porch. Related carriage barn. Features: cornice brackets, distinctive door, distinctive lintelboards.	27 Woodstock Ave. House, c.1855 Greek Revival style, sidehall plan, 1½ stories. Features: entry entablature, entry pilasters, sidelights.	54 Woodstock Ave. House, c.1910 Vernacular-Colonial Revival style, gable roof, 2½ stories. Features: shinglework, bay window, Colonial Revival porch, distinctive lintelboards, sidelights.	73 Woodstock Ave. House, c.1885 Vernacular-Queen Anne style, gable roof, 2½ stories. Features: round window, triangular arch window, bay window, Queen Anne porch, distinctive lintelboards. Related carriage barn.
12 Woodstock Ave. House, c.1840 Greek Revival style, Georgian plan. Features: marble, entry pilasters, entry entablature, Queen Anne porch. Related carriage barn.	28 Woodstock Ave. School, 1855 Italianate style, gable roof, 2 stories. Features: cornice brackets, Colonial Revival porch	67 Woodstock Ave. House, c.1915 Vernacular-Colonial Revival style, foursquare. Features: enriched cornice, decorative brickwork, cobblestone, Colonial Revival porch, wood lintels, distinctive lintelboards, Queen Anne window, shinglework, leaded glass window. Related garage. Features: rafter tails.	146 Woodstock Ave. House, c.1875 Sidehall plan, 1½ stories. Features: Italianate porch, marble.
13 Woodstock Ave. House, c.1915 Bungalow style, gable roof, 1½ stories. Features: porch, cornice brackets, rafter tails. Related garage. Features: rafter tails.	35 Woodstock Ave. Duplex, c.1880 French Second Empire style, Mansard roof, 2 stories. Features: distinctive dormer, cornice brackets, enriched cornice, full entablature, distinctive lintelboards, porch, marble. Related garage.	68 Woodstock Ave. House, c.1900 Gable roof, 2½ stories. Features: marble, Colonial Revival porch, bay window, leaded glass window.	175 Woodstock Ave. House, c.1925 Foursquare. Features: Colonial Revival porch, rafter tails. Related garage. Features: rafter tails.
17 Woodstock Ave. House, c.1910 Gable roof, 2½ stories. Features: distinctive lintelboards, Colonial Revival porch, pressed stone. Related garage.			201 Woodstock Ave. House, c.1925 Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories. Features: sidelights, distinctive dormer, distinctive chimney, gable fanlight, door hood.
18 Woodstock Ave. House, c.1880 Sidehall plan, 2½ stories. Features: cornice brackets, Colonial Revival porch, sidelights, marble.			

CITY OF RUTLAND MAP

Sites Listed in the State Register of Historic Places

(Named streets and numbered building complexes correspond to Register listings that follow.

For A and B, see historic district maps and listings that follow street and complex listings.)



LEGEND

CITY STREETS
RAILROADS
STREAMS
CITY LINE



*NOTE: HISTORIC SITES ARE LOCATED ON SHADDED AREAS.
SOURCE:

CITY OF RUTLAND HISTORIC BUILDING COMPLEXES (For locations see street map.)

1 Evergreen Cemetery

a. Gate, c.1900
Features: marble, name inscription, wrought iron.
h. Gatehouse, c.1900



Vernacular-Shingle Style, stone.
Features: marble, distinctive chimney, stickwork, bargeboard, shinglework, beltcourse, stone lintels.
c. Office, c.1900
Vernacular-Shingle Style, stone, gable roof, 1 story.
Features: marble, distinctive chimney, stone lintels, bargeboard.

2 Rutland Gas and Oil Company

a. Gas Station, 1929
Concrete block, 1 story.
Features: historic garage doors.
b. Office, 1929
Brick veneer, hip roof, 1 story.
Features: flat arches.
c. Bulk Tank, 1929



Features: historic garage doors

3 Rutland Manufacturing Company

a. Store, c.1975
b. Mill, c.1900
Brick, gable roof, 2 stories.
Features: corbelling, segmental arch window.
c. Garage, c.1910
Features: rafter tails.
d. Industrial Building, c.1910



Gable roof, 1 story.
Features: bank of windows, rafter tails, roof monitor.
e. Office, c.1910
Gable roof, 1½ stories.
Features: entry entablature, reveals, entry pilasters.

4 Patch-Wegner Company a. Office, 1914



Neo-Classical Revival style, brick veneer, 2 stories.
Features: entry entablature, paneled wall pilasters, enriched frieze, enriched cornice, decorative brickwork, bank of windows, transom.
b. Foundry, 1922
Concrete, gable roof, 1½ stories.
Features: roof monitor, bank of windows.
c. Industrial Building, 1922
Concrete, 2 stories.
Features: beltcourse, pressed stone.
d. Industrial Building, 1902
Brick, gable roof, 2 stories.
Features: paneled wall pilasters, decorative brickwork, hood moldings, segmental arch window, enriched frieze.

5 St. Peter's Parish

a. School, 1884/1950
French Second Empire-Romanesque style, brick, Mansard roof, 2 stories.
Features: distinctive dormer, window pediment, marble, beltcourse, cupola, round arch window, segmental arch window, entry fanlight, roof finials, wrought iron.
b. School, 1867
Italianate style, brick, hip roof, 2 stories.
Features: cornice brackets, flat arches, entry fanlight, reveals, belvedere, Colonial Revival porch, marble.
c. Church, 1868



Architect/builder: Patrick G. Keely
High Victorian Gothic style, stone, gable roof, 2½ stories.

Features: polychrome slate, iron cresting, side tower, buttresses, spire, round window, triangular arch window, limestone, marble, distinctive dormer, window tracery, beltcourse.
d. Institutional Building, 1903
French Second Empire style, brick, Mansard roof, 4 stories.
Features: marble, stone lintels, beltcourse, quoins, cornice brackets, enriched cornice, distinctive dormer, entry fanlight, stone carving.
e. Meetinghall, 1967
f. Shrine, c.1880
Features: ogee roof.

g. Convent, 1876/1898



French Second Empire style, brick, Mansard roof, 3 stories.
Features: marble, hood moldings, stone lintels, round arch window, enriched cornice, full entablature, enriched frieze, distinctive dormer, porch, entry fanlight, stone carving.

h. School, 1926
Neo-Classical Revival style, brick veneer, 3 stories.
Features: quoins, flat arches, keystones, enriched cornice, parapet, granite, entry fanlight, broken pediment, entry pilasters, name inscription, stone carving.
i. School, 1957

Listed in the National Register of Historic Places

6 Howe Richardson Scale Company

a. Office, c.1878
Architect/builder: J. J. R. Randall
French Second Empire style, brick, Mansard roof, 1 story.
Features: cast iron, hood moldings, marble, distinctive chimney, cornice brackets, enriched cornice, transom, distinctive dormer.
b. Industrial Building, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.
c. Industrial Building, c.1900
Gable roof, 2½ stories.
Features: distinctive lintelboards.
d. Factory, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.
e. Industrial Building, c.1900
Gable roof, 2½ stories.
Features: distinctive lintelboards.

f. Industrial Building, c.1900
Brick, gable roof, 1½ stories.
Features: segmental arch window, transom.

g. Factory, c.1890

Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.
Features: transom.

r. Factory, c.1900
Brick, 2 stories.

Features: cast iron, corbelling, segmental arch window.

s. Factory, c.1878/1920
Architect/builder: J. J. R. Randall
Brick, gable roof, 1 story.

Features: parapet.

t. Factory, c.1878
Architect/builder: J. J. R. Randall
Brick, gable roof, 1½ stories.

Features: corbelling, decorative brickwork.

u. Factory, c.1915
Brick veneer, gable roof, 1 story.

v. Chimney, c.1915
Brick.

Features: decorative brickwork.

w. Industrial Building, c.1915
Brick, 3 stories.

x. Factory, c.1900
Brick, 1 story.

Features: segmental arch window.

y. Office, c.1900
Brick, 3 stories.

Features: segmental arch window, corbelling, transom, cast-iron.

z. Scale, c.1900
aa. Factory, c.1915
Concrete block, 3 stories.

Features: distinctive lintelboards, beltcourse, pressed stone.

bb. Carriage Barn, c.1880
Board and batten.

k. Factory, c.1925
Brick, 2 stories.
Features: parapet, bank of windows, marble.
l. Factory, c.1915



Concrete block, gable roof, 2½ stories.
Features: distinctive lintelboards, beltcourse, pressed stone.

m. Factory, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.

n. Factory, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.

o. Factory, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.

p. Factory, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.

q. Factory, c.1878
Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.



Architect/builder: J. J. R. Randall
Board and batten, gable roof, 1 story.

Features: transom.

r. Factory, c.1900
Brick, 2 stories.

Features: cast iron, corbelling, segmental arch window.

s. Factory, c.1878/1920
Architect/builder: J. J. R. Randall
Brick, gable roof, 1 story.

Features: parapet.

t. Factory, c.1878
Architect/builder: J. J. R. Randall
Brick, gable roof, 1½ stories.

Features: corbelling, decorative brickwork.

u. Factory, c.1915
Brick veneer, gable roof, 1 story.

v. Chimney, c.1915
Brick.

Features: decorative brickwork.

w. Industrial Building, c.1915
Brick, 3 stories.

x. Factory, c.1900
Brick, 1 story.

Features: segmental arch window.

y. Office, c.1900
Brick, 3 stories.

Features: segmental arch window, corbelling, transom, cast-iron.

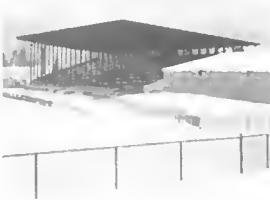
z. Scale, c.1900
aa. Factory, c.1915
Concrete block, 3 stories.

Features: distinctive lintelboards, beltcourse, pressed stone.

bb. Carriage Barn, c.1880
Board and batten.

7 Rutland Fairgrounds
a. Gatehouse, c.1910

Flushboard.
Features: cupola, arcading, enriched cornice, paneled entry pilasters.
b. Gate, c.1910
Brick veneer.
Features: wrought iron.
c. First Aid Station, c.1910
Jerkinhead roof, 1½ stories.
Features: cupola.
d. Exhibition Hall, c.1920
Vernacular-Colonial Revival style,
hip roof, 1 story.
Features: monumental portico,
door hood.
e. Bleachers, 1939



f. Exhibition Hall, c.1930
Colonial Revival style, gable roof,
2½ stories.
Features: monumental portico,
gable fan, stickwork.
g. Barn, c.1910
Flushboard.
Features: cupola.
h. Barn, c.1910
Flushboard.
Features: cupola.
i. Barn, c.1910
Flushboard.
Features: cupola.
j. Barn, c.1910
Flushboard.
Features: cupola.

8 Rutland Fire Clay Company
a. Factory, 1911

Concrete, 1 story.
Features: bank of windows, roof monitor, belvedere, wall pilasters.

b. Office, 1915
Concrete, 1 story.
Features: parapet, name inscription, transom.
c. Garage, c.1915
Concrete.
Features: historic garage doors.
d. Carriage Barn, c.1915
e. Chimney, 1891
Brick.
f. Chimney, 1891
Brick.
Features: enriched cornice, decorative brickwork.
g. Powerhouse, 1891
Brick, gable roof, 1½ stories.
Features: segmental arch window, transom.

RUTLAND DOWNTOWN HISTORIC DISTRICT

Listed in the National Register of Historic Places

Downtown Rutland, which rapidly developed west of the original village center after construction of the Rutland and Burlington Railroad in 1849, is exceptional for its collection of 19th and 20th century commercial blocks built in diverse architectural styles ranging from the Italianate to the Neo-Classical Revival and Art Deco. The intersection of Merchants Row and Center Street is notable for three prominent commercial blocks that have rounded or canted corners to fit their irregular lots.



(A95, 1927; A96, c.1933)



Merchants Row



Clement Bank (A75, 1884)



(A29, c.1869)



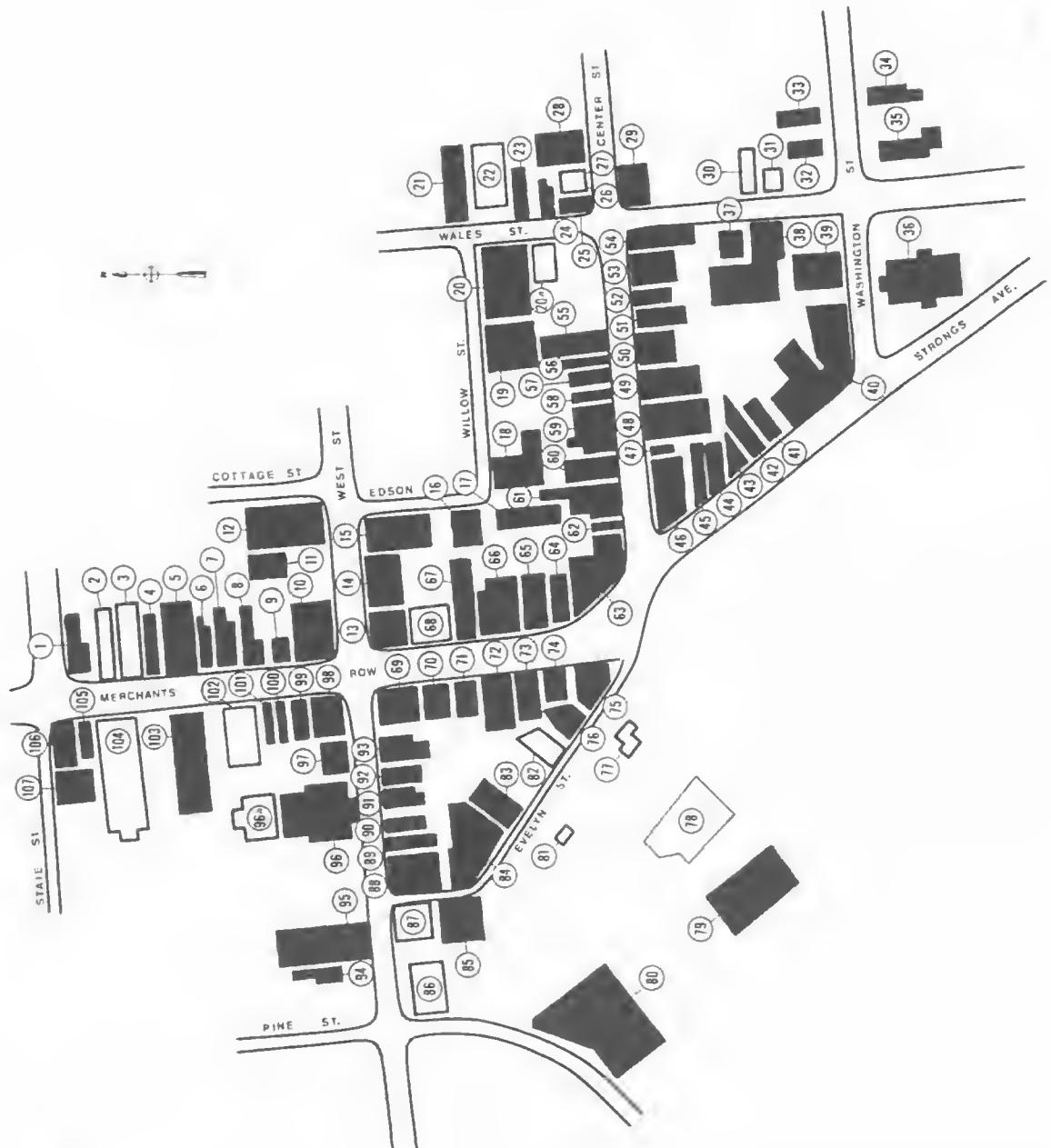
Marble Savings Bank (A98, 1924)



U. S. Post Office (A96, c.1933)

A RUTLAND DOWNTOWN HISTORIC DISTRICT MAP

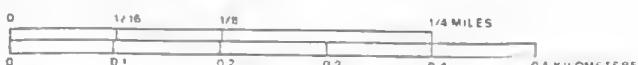
*Listed in the National Register of Historic Places
(Numbers correspond to Register listing that follows.)*



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING

SCALE



**RUTLAND
DOWNTOWN
HISTORIC DISTRICT**
Listed in
the National Register
of Historic Places

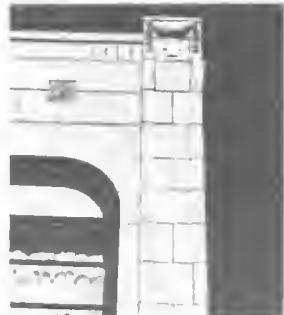
A1 House, c.1860/c.1880
Greek Revival-Queen Anne style, gable roof, 2½ stories.
Features: corner pilasters, Queen Anne porch.

A2 Commercial Block, c.1945
Non-contributing due to age.

A3 Commercial Block, c.1945
Non-contributing due to age.

A4 Commercial Block, 1928
Brick veneer, 1 story.
Features: tile, corner pilasters, falsefront, sculpture.

A5 Commercial Block, 1928



Vernacular-Art Deco style, ceramic tile, 2 stories.
Features: corner pilasters, paneled wall pilasters, transom, segmental arch window.

A6 House, c.1870/c.1935
Vernacular-Italianate-Colonial Revival style, brick veneer, gable roof, 2½ stories.
Features: cornice brackets, stone lintels, round arch window, keystones.

A7 Commercial Block, c.1930
Colonial Revival style, brick veneer, 2 stories.
Features: sunburst, Palladian window, corner pilasters, tile.

A8 Commercial Block, c.1900
3 stories.
Features: pressed metal.

A9 Commercial Block, c.1890
Queen Anne style, wood shingle, 3 stories.
Features: corbelling, paneled wall pilasters, segmental arch window.

A10 Commercial Block, c.1895
Brick veneer, 4 stories.

A11 Church, 1890
High Victorian Gothic style, stone, gable roof, 1½ stories.
Features: side tower, spire, roof finials, belfry, pointed arch window, stained glass, window tracery, hood moldings, Gothic wall dormer.

A12 Commercial Block, c.1910
3 stories.
Features: pressed metal, transom.

A13 Commercial Block, c.1914
Neo-Classical Revival style, brick veneer, 5 stories.
Features: full entablature, Chicago windows, cornice brackets, paneled wall pilasters, pressed metal.

A14 Commercial Block, c.1906
Neo-Classical Revival style, brick veneer, 3 stories.
Features: bay window, transom, Chicago windows, cornice brackets, paneled wall pilasters, broken pediment, pressed metal, marble, sculpture.

A15 Theatre, 1910



Neo-Classical Revival style, brick veneer, 2 stories.
Features: round arch window, keystones, polychrome stone, sculpture.

A16 Fraternal Hall, c.1885
3 stories.
Features: transom.

A17 Commercial Block, c.1880
Vernacular-Romanesque style, brick, 4 stories.
Features: stone lintels, decorative brickwork, arcading.

A18 Commercial Block, c.1880
Gable roof, 2 stories.
Features: glass block.

A19 Garage, c.1929
Brick veneer.
Features: paneled wall pilasters, granite, decorative brickwork.

A20 Automobile Showroom, 1915
Vernacular-Commercial Style, brick, 2 stories.
Features: glass block, paneled wall pilasters, name inscription, decorative brickwork.

A20a Office, 1974
Non-contributing due to age.

A21 Commercial Block, c.1900
Brick veneer, 2 stories.
Features: corbelling, name inscription, transom, glass block.

A22 Commercial Block, c.1940
Non-contributing due to alterations.

A23 Commercial Block, c.1870
Italianate style, 3 stories.
Features: cornice brackets, peaked lintelboards.

A24 Commercial Block, c.1900
Gable roof, 1 story.
Features: transom, falsefront.

A25 Store, c.1865
Gable roof, 2½ stories.

A26 Commercial Block, c.1875
Non-contributing due to alterations.

A27 Commercial Block, c.1875
Non-contributing due to alterations.

A28 Commercial Block, c.1865
Italianate style, 2 stories.
Features: cornice brackets, bay window, transom, distinctive lintelboards.

A29 Commercial Block, c.1869
Italianate style, brick, 3 stories.
Features: corner pilasters, transom, arcing, corbelling, beltcourse, granite, decorative brickwork, original storefront.

A30 Shop, c.1880
Non-contributing due to alterations.

A31 Commercial Block, c.1950
Non-contributing due to age.

A32 House, c.1885
Queen Anne style, gable roof, 2½ stories.
Features: gable screen, corner pilasters, bay window, cornice brackets, distinctive lintelboards, granite.

A33 House, c.1865
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: sidelights, entry fan, paneled entry pilasters.

A34 House, c.1903
Queen Anne style, gable roof, 2½ stories.
Features: gable screen, Queen Anne porch, unusual window, distinctive lintelboards, entry pediment, Queen Anne window, applied woodwork.

A35 House, 1888
Queen Anne style, gable roof, 2½ stories.

Features: gable screen, cornice brackets, corner pilasters, Queen Anne porch, transom, bay window, etched glass window, peaked lintelboards.

A36 Town Hall, c.1901
Architect/builder: Charles E. Paige.

Neo-Classical Revival style, brick veneer, hip roof, 2½ stories.
Features: beltcourse, entry pediment, unusual window, keystones, entry pilasters, transom, full entablature, broken pediment, marble, quoins, historic sign, round arch window.

A37 Commercial Block, c.1870
2 stories.
Features: cornice brackets, transom

A38 Theatre, 1919
Brick veneer, 2 stories.
Features: transom, keystones, marble, decorative brickwork

A39 Fraternal Hall, 1901



Architect/builder: Charles E. Paige.
Neo-Classical Revival style, brick, 3 stories.
Features: keystones, full entablature, decorative brickwork, arcing, transom, name inscription, stained glass, marble, beltcourse, segmental arch window, unusual window.

A40 Hotel, c.1852/1869
Brick, 4 stories.
Features: entry fanlight, stone lintels, tie rod ends, entry pilasters, entry entablature, hood moldings, triangular window.

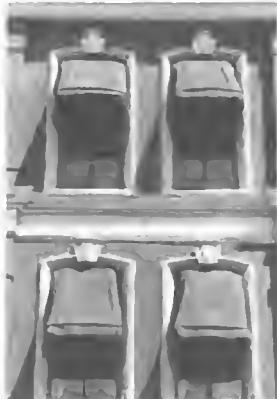
A41 Office, 1930
Architect/builder: Hutchins and French.
Art Deco style, brick, 8 stories.
Features: transom, Art Deco storefront, parapet, decorative brickwork.

A42 Commercial Block, c.1875
Vernacular-Italianate style, brick veneer, 3 stories.
Features: cornice brackets, stone lintels, transom, cast iron.

A43 Commercial Block, c.1880
Vernacular-Queen Anne style, brick veneer, 5 stories.
Features: transom, corbelling, segmental arch window.

A44 Commercial Block, c.1875
Italianate style, brick veneer, 3 stories.
Features: marble, hood moldings, wall pilasters, cornice brackets.

A45 Commercial Block,



c.1867
Italianate style, brick veneer, 3 stories.
Features: beltcourse, wall pilasters, keystones, parapet, full entablature, round arch window, enriched cornice.

A46 Bank, 1865/c.1910
Brick veneer, 4 stories.
Features: stone lintels, marble, wall pilasters, transom, beltcourse.

A47 Commercial Block, c.1875
Brick, 2 stories.
Features: segmental arch window, transom, pressed metal.

A48 Commercial Block, c.1905
Brick veneer, 2 stories.
Features: corbeling, stone lintels, marble, transom.

A49 Theatre, c.1914
Neo-Classical Revival style, brick veneer, 2½ stories.
Features: entry pediment, quoins, marble, arcading, keystones, pressed metal, full entablature, transom, etched glass window.

A50 Commercial Block, c.1880
Brick veneer, 4 stories.
Features: cornice brackets, segmental arch window, marble, beltcourse.

A51 Commercial Block, c.1920
Brick veneer, 3 stories.
Features: Chicago windows, glass block.

A52 Commercial Block, c.1920
Brick veneer, 3 stories.
Features: marble, cornice brackets, stone lintels, transom, enriched cornice.

A53 Commercial Block, c.1885
Brick veneer, 2 stories.
Features: corbeling, marble, cornice brackets, transom.

A54 Commercial Block, c.1890
Vernacular-Queen Anne style, brick, 3 stories.
Features: marble, roof finials, transom, corbeling, tower.

A55 Commercial Block, c.1935
2 stories.

A56 Commercial Block, c.1860
2 stories.

A57 Commercial Block, c.1860
2 stories.
Features: cornice brackets, wood carving.

A58 Commercial Block, c.1860
2 stories.

A59 Commercial Block,



c.1865
Brick, 3 stories.
Features: arcading, corner pilasters, stone lintels, paneled wall pilasters.

A60 Commercial Block, c.1865
Vernacular-Italianate style, brick, 3 stories.
Features: cornice brackets, stone lintels.

A61 Commercial Block, c.1906
Brick veneer, 4 stories.
Features: full entablature, keystones, stone lintels, granite, paneled wall pilasters, transom, cast iron, tie rod ends, name inscription, carara glass.

A62 Commercial Block, c.1906
Ceramic tile, 3 stories.
Features: Chicago windows, transom, tile, marble.

A63 Commercial Block, 1906
Architect/builder: Charles E. Paige.
Neo-Classical Revival style, brick veneer, 5 stories.
Features: full entablature, cornice brackets, Chicago windows, stone lintels, granite, paneled wall pilasters, transom, Commercial storefront, pressed metal.

A64 Commercial Block, 1906
Stone, 4 stories.
Features: marble, stone lintels, Chicago windows, paneled wall pilasters, keystones, arcading.

A65 Commercial Block, c.1885
Enamel panel, 2 stories.

A66 Commercial Block, c.1865
Vernacular-Italianate style, brick, 3 stories.
Features: cornice brackets, stone lintels, transom, wall pilasters, cast iron.

A67 Commercial Block, c.1925
Moderne style, ceramic tile, 2 stories.
Features: Art Deco storefront, corner pilasters.

A68 Commercial Block, c.1860
Non-contributing due to alterations.

A69 Commercial Block,



c.1870
Vernacular-Italianate style, brick, 3 stories.
Features: corbeling, oriel window, applied woodwork, stone lintels, marble.

A70 Commercial Block, c.1900
Brick veneer, 3 stories.
Features: cornice brackets, pressed metal, transom, marble, keystones, stone lintels.

A71 Commercial Block, c.1864
Italianate style, brick, 4 stories.
Features: decorative brickwork, tie rod rods, hood moldings.

A72 Opera House, 1881
Architect/builder: William A. Potter.
Brick veneer, 3 stories.
Features: decorative brickwork, falsefront, arcading, beltcourse, marble, round arch window.

A73 Bank, 1861
Architect/builder: J. J. R. Randall.
Stone, 3 stories.
Features: marble.

A74 Commercial Block, c.1870
Italianate style, brick, 3 stories.
Features: arcading, paneled wall pilasters, corbeling, stone lintels, unusual window.

A75 Bank, 1884



Romanesque style, brick veneer, 4 stories.
Features: arcading, clock, segmental arch window, keystones, decorative brickwork.

A76 Bank, c.1875
Italianate style, brick veneer, 3 stories.
Features: corbeling, decorative brickwork, segmental arch window, enriched cornice.

A77 Bank, c.1970
Non-contributing due to age.

A78 Parking Garage, 1978
Non-contributing due to age.

A79 Shop, c.1855
Italianate style, brick
Features: stepped parapet, corbeling, decorative brickwork, round arch window, granite, splayed lintels, wall pilasters.

A80 Shop, c.1900
Brick.

A81 Gas Station, c.1975
Non-contributing due to age.

A82 Bank, c.1960
Non-contributing due to age.

A83 Commercial Block, c.1920
Brick veneer, 2 stories.
Features: glass block, corner pilasters, stone lintels, tile, transom.

A84 Commercial Block, c.1880
Brick, 3 stories.
Features: marble, stone lintels, pressed metal, decorative brickwork, wall pilasters.

A85 Commercial Block, c.1890
2 stories.
Features: marble.

A86 Commercial Block, c.1970
Non-contributing due to age.

A87 Commercial Block,
c.1960
Non-contributing due to age.

A88 Hotel, c.1892/c.1925
Brick veneer, 4 stories.
Features: decorative brick-work, marble, stone lintels, pressed metal, flat arches.

A89 Commercial Block,
c.1890/c.1930
Brick veneer, 3 stories.
Features: decorative brickwork.

A90 Commercial Block,
c.1890
Brick, 3 stories.
Features: terra cotta, marble, keystones.

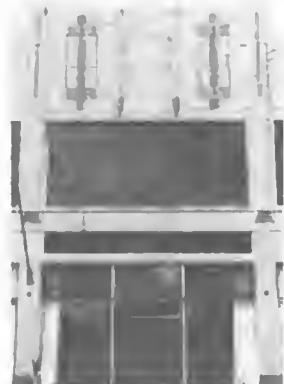
A91 Commercial Block,
c.1885
Brick, 1 story.
Features: corbelling, corner pilasters, pressed metal.

A92 Commercial Block,
c.1865
Brick veneer, gable roof,
2 stories.

A93 Commercial Block,
c.1920
2 stories.

A94 House, c.1930
Gable roof, 2½ stories.

A95 Auto Showroom, 1927



Art Deco style, terra cotta,
2 stories.
Features: Art Deco storefront,
tile, wall pilasters, bank of
windows.

A96 Post Office, c.1933
Neo-Classical Revival style,
brick, 5 stories.
Features: full entablature,
quoins, marble, granite, transom,
round arch window,
entry fanlight, monumental
portico, stone lintels.

A96a Post Office Annex,
c.1960
Non-contributing due to age.

A97 Bank, c.1920
Brick veneer, 2 stories.
Features: marble.

A98 Bank, 1924



Neoclassical Revival style,
stone, 2 stories.
Features: full entablature, re-
veals, parapet, name inscrip-
tion, corner pilasters, round
arch window, stone lintels,
rusticated stone, transom,
marble, sculpture.

A99 Commercial Block,
c.1880
Brick veneer, 2 stories.
Features: pressed metal, stone
lintels, marble, historic sign.

A100 Commercial Block,
c.1925
Brick veneer, 2 stories.
Features: Commercial
storefront, corbelling, flat
arches, marble.

A101 Commercial Block,
c.1930
Brick veneer, 3 stories.
Features: Commercial
storefront, pressed metal, mar-
ble, stone lintels.

A102 Bank, c.1975
Non-contributing due to age.

A103 House, c.1868
French Second Empire style,
brick, Mansard roof, 2 stories.
Features: bay window, distinc-
tive dormer, full entablature,
entry columns, hood mold-
ings, reveals, round arch win-
dow, sidelights, Colonial
Revival porch.

A104 Commercial Block,
c.1960
Non-contributing due to age.

A105 Commercial Block,
c.1915
Brick veneer, 1 story.
Features: curbelling, parapet,
corner pilasters.

A106 Multi-family Dwelling,
c.1860
Vernacular-Greek Revival
style, gable roof, 2½ stories.
Features: corner pilasters.

A107 Duplex, c.1880
Queen Anne style, gable roof,
2½ stories.
Features: corner pilasters,
Queen Anne porch, cornice
brackets, entry pediment.

RUTLAND COURTHOUSE HISTORIC DISTRICT

Listed in the National Register of Historic Places

The Courthouse Historic District encompasses the original village center and the hillside area above downtown that developed after construction of the U. S. Courthouse and Post Office (now the public library) in 1856-58. Facing Main Street and the original village green of 1790 are a scattered number of early commercial and domestic buildings as well as later 19th century residences. Many district buildings are excellent examples of their architectural styles, which range from the Federal through the Italianate and French Second Empire to the Queen Anne and Colonial Revival.



Bank of Rutland (B67, 1858/c.1867)



51 and 49 West Street (B1, c.1855; B2, c.1865)



(B76, 1912)



(B27, 1871; B28, 1870)



(B81, c.1875)



(B47, 1895)

B RUTLAND COURTHOUSE HISTORIC DISTRICT MAP

*Listed in the National Register of Historic Places
(Numbers correspond to Register listing that follows.)*



KEY

- HISTORIC BUILDING
- NON-CONTRIBUTING BUILDING

SCALE



RUTLAND COURTHOUSE HISTORIC DISTRICT
Listed in the National Register of Historic Places

B1 House, c.1855
 Italianate style, brick, hip roof, 2 stories.
 Features: marble, stone lintels, cupola, cornice brackets, reveals, sidelights, distinctive chimney, full entablature.

B1a Commercial Block, c.1940
 Brick veneer, 1 story.

B1b Carriage Barn, c.1890

B2 House, c.1865
 Italianate style, sidehall plan, 2½ stories.
 Features: porch, bay window, round arch window.

B3 House, c.1905
 Queen Anne style, gable roof, 2½ stories.
 Features: shinglework, paneled entry pilasters, reveals, sidelights, entry entablature, distinctive lintelboards, bay window, Queen Anne porch, Colonial Revival porch.

B4 House, c.1875
 Vernacular-Italianate style, gable roof, 2½ stories.
 Features: marble, distinctive lintelboards, sidelights, reveals, entry pilasters, entry entablature, full entablature, cornice brackets, corner pilasters, Colonial Revival porch.

B5 House, c.1895



Colonial Revival style, hip roof, 2 stories.
 Features: distinctive dormer, historic fence, cornice brackets, full entablature, marble, Colonial Revival porch, stained glass, bay window, distinctive chimney, transom, sidelights.

B5a Garage, c.1960
 Non-contributing due to age.

B6 House, c.1865
 Italianate style, sidehall plan, 2½ stories.
 Features: cornice brackets, round arch window, hood moldings, bay window, transom, marble, distinctive lintelboards.

B7 House, c.1835
 Vernacular-Greek Revival style, Georgian plan.
 Features: sidelights, reveals.

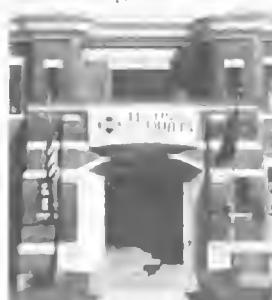
B8 House, c.1820/c.1905
 Vernacular-Greek Revival-Colonial Revival style, Georgian plan.
 Features: Colonial Revival porch, sidelights, entry entablature, marble.

B9 Store, c.1960
 Non-contributing due to age.

B10 House, c.1905
 Vernacular-Queen Anne-Colonial Revival style, hip roof, 2½ stories.
 Features: distinctive chimney, Colonial Revival porch, marble, distinctive lintelboards, bay window, entry entablature, sidelights, shinglework.

B10a Garage, c.1940
 Hip roof.

B11 Armory, 1920



Neo-Classical Revival style, brick veneer, 2 stories.
 Features: stone carving, name inscription, buttresses, stone lintels, marble, beltcourse, bay window, porch.

B12 Store, 1817
 Brick, gable roof, 2½ stories.
 Features: wood lintels, flat arches.

B12a Garage, c.1940
 Hip roof.

B12b Commercial Block, c.1950
 Non-contributing due to age.

B13 Restaurant, c.1937
 Vernacular-Moderne style.

B14 House, 1802/1835/c.1920
 Gable roof, 2 stories.
 Features: sidelights, falsefront, flat arches.

B15 Multi-family Dwelling, c.1915
 Neo-Classical Revival style, hip roof, 3 stories.
 Features: falsefront, full entablature, enriched cornice, paneled entry pilasters.

B16 House, c.1875
 Sidehall plan, 2½ stories.
 Features: corner pilasters.

B16a Carriage Barn, c.1865

B17 House, 1790



Gable roof, 1 story.
 Features: entry fanlight, paneled entry pilasters, distinctive chimney, marble.

B19 House, c.1785/c.1845
 Cape Cod.
 Features: Gothic wall dormer, sidelights, entry entablature

B19a Garage, c.1935

B20 House, c.1880
 Queen Anne style, gable roof, 2½ stories.
 Features: sunburst, distinctive dormer, bay window, Queen Anne porch, distinctive chimney, balcony, shinglework, stickwork.

B21 House, c.1875
 Sidehall plan, 2½ stories.
 Features: transom, marble, distinctive lintelboards.

B22 House, c.1865
 Italianate style, sidehall plan, 2½ stories.
 Features: round arch window, cornice brackets, transom, sidelights.

B23 House, c.1870
 French Second Empire style, Mansard roof, 2 stories.
 Features: cornice brackets, distinctive dormer, distinctive lintelboards, Italianate porch, transom, reveals, hood moldings.

B24 House, c.1905
 Queen Anne-Shingle Style, hip roof, 2½ stories.
 Features: distinctive dormer, bay window, shinglework, rafter tails, entry fan.

B25 House, c.1865
 Italianate style, brick, gable roof, 2½ stories.
 Features: round arch window, cornice brackets, Colonial Revival porch, stone lintels.

B26 House, c.1865
 Italianate style, gable roof, 2½ stories.
 Features: round arch window, transom, sidelights, cornice brackets, Queen Anne porch.

B27 Church, 1871
 Architect/builder: J. J. R. Randall.
 Romanesque style, brick, gable roof, 1 story.
 Features: tower, rose window, spire, round arch window, buttresses, hood moldings, decorative brickwork, reveals, marble, beltcourse, transom.

B28 Courthouse, 1870
 Architect/builder: John Cain
 Italianate style, brick, gable roof, 2 stories.
 Features: tower, belfry, clock, enriched cornice, bay window, round arch window, segmental arch window, hood moldings, decorative brickwork, marble, beltcourse, keystones.

B29 House, c.1890
 Queen Anne style, gable roof, 2½ stories.
 Features: entry pediment, gable screen, applied woodwork, bay window, Queen Anne window, distinctive lintelboards, stained glass.

B29a Garage, c.1930
 Hip roof.

B30 Church, 1860
 Italianate-Romanesque style, brick, gable roof, 2 stories.
 Features: marble, central tower, spire, corner blocks, enriched cornice, label lintels, round arch windows, stained glass, window tracery, unusual window.

B31 Post Office, 1858



Architect/builder: Ammi B. Young.
 Italianate style, brick, hip roof, 2½ stories.
 Features: window pediment, quoins, keystone, beltcourse, round arch window, cast iron, kneewall window, marble.

B32 House, c.1925

Bungalow style, wood shingle, gable roof, 1½ stories. Features: recessed porch, unusual window, distinctive dormer.

B33 House, c.1875

Vernacular-Italianate style, gable roof, 2½ stories. Features: round arch window, label lintels, Colonial Revival porch, cornice brackets, distinctive lintelboards, transom, bay window.

B34 House, c.1875

Italianate style, hip roof, 2½ stories. Features: marble, hood moldings, cornice brackets, applied woodwork, transom, sidelights, side tower, roof finials, bay window, Italianate porch, distinctive dormer.

B35 House, c.1920

Colonial Revival style, wood shingle, gable roof, 2½ stories. Features: eyebrow dormer, sidelights, entry pediment, Colonial Revival porch, entry fanlight.

B36 House, c.1920

Wood shingle, hip roof, 2½ stories. Features: bay window, rafter tails, distinctive lintelboards, porch.

B37 House, c.1875

Gable roof, 2½ stories. Features: pointed arch window, Italianate porch, sidelights, transom.

B38 Bank, 1825

Federal style, brick, gable roof, 1½ stories.

Features: distinctive door, gable fanlight, wood carving, kielwall window, parapet, arcading, stained glass.

B39 House, c.1913

Vernacular-Colonial Revival style, hip roof, 2½ stories. Features: porch, bay window.

B40 House, c.1840

Vernacular-Greek Revival style, gable roof, 2½ stories. Features: sidelights, transom, distinctive lintelboards, Italianate porch.

B41 House, c.1925

Colonial Revival style, Four-square. Features: porch, sidelights, balcony, beltcourse, distinctive lintelboards, inarble, bay window, distinctive lintelboards, rafter tails, distinctive dormer, distinctive chimney.

B41a Garage, c.1930

Wood shingle, hip roof.

B42 House, c.1905

Gable roof, 2½ stories. Features: distinctive lintelboards, beltcourse.

B43 Office, 1927

Brick veneer, 1 story. Features: parapet, marble, decorative brickwork, transom, entry entablature, sidelights, paneled wall pilasters, corner pilasters.

B44 Store, 1792/1915

Hip roof, 3 stories.

Features: historic sign, Moderne storefront, oriel window.

B44a Carriage Barn, c.1920**B45** Store, c.1900

Gable roof, 1½ stories. Features: original storefront.

B46 House, c.1895

Vernacular-Colonial Revival style, hip roof, 2½ stories. Features: Colonial Revival porch, distinctive dormer, shinglework, beltcourse, marble, distinctive lintelboards, balcony, door hood, bay window.

B46a Carriage Barn, c.1890

Hip roof.

B47 House, 1895

Queen Anne style, hip roof, 2½ stories. Features: gable screen, tower, polychrome slate, Queen Anne window, Queen Anne porch, bay window, shinglework, marble, beltcourse.

B48 House, 1892

Queen Anne-Shingle Style, wood shingle, hip roof, 2½ stories. Features: tower, roof finials, distinctive chimney, bay window, marble, triangular arch window, leaded glass window, recessed porch, reveals, porte cochere, shinglework.

B49 House, 1794

Architect/builder: Gershom Cheney. Vernacular-Federal style, Georgian plan. Features: gable fanlight, distinctive chimney.

B50 House, 1869

French Second Empire style, Mansard roof, 2 stories.

Features: distinctive dormer, hood moldings, window pediment, porch, transom, bellcast roof, side tower, round arch window, paneled corner pilasters, beltcourse, cornice brackets, round window.

B51 House, c.1795/c.1855

Architect/builder: Gershom Cheney. Vernacular-Federal style, Georgian plan.

Features: entry pilasters, sidelights, Colonial Revival porch.

B51a Carriage Barn, c.1870**B52** House, c.1900

Gambrel roof, 2½ stories.

Features: round window.

B53 House, c.1875

French Second Empire style, sidehall plan, brick, Mansard roof, 1 story.

Features: decorative brickwork, hood moldings, enriched frieze, Queen Anne porch, distinctive dormer, beltcourse.

B53a Garage, c.1940

Non-contributing due to age.

B54 House, c.1790

Federal style, Georgian plan. Features: entry fanlight, entry pilasters, porch.

B54a Garage, c.1950**B55** Fire Station, c.1969

Non-contributing due to age.

B56 House, 1832

Federal style, sidehall plan, brick, 2½ stories. Features: wall pilasters, gable fanlight, flat arches, reveals, transom, sidelights, leaded glass window, distinctive chimney, marble, stone lintels, arcading.

B57 House, c.1910

Tudor Revival style, wood shingle, hip roof, 2½ stories. Features: rafter tails, half-timbering, bay window, porch, beltcourse, stickwork, bargeboard, distinctive chimney, distinctive dormer, marble.

B58 House, c.1965

Non-contributing due to age.

B59 House, c.1905

Colonial Revival style, hip roof, 2½ stories. Features: sidelights, cornice brackets, Colonial Revival porch, corner pilasters, unusual window, entry pediment.

B60 House, c.1870

Italianate style, hip roof, 2½ stories.

Features: cornice brackets, distinctive dormer, keystones, transom.

B60a Carriage Barn, c.1900**B61** House, c.1890

Queen Anne-Colonial Revival style, gable roof, 2½ stories.

Features: pointed arch window, corner pilasters, transom, bay window, porch.

B61a Carriage Barn, c.1890**B62** House, c.1875

Gable roof, 2½ stories.

B63 Fire Station, 1860

Italianate style, brick, gable roof, 2 stories.

Features: hood moldings, cornice brackets, marble, round arch window, decorative brickwork, paneled wall pilasters, enriched frieze, stone lintels.

B64 House, c.1870

Italianate style, hip roof, 2 stories.

Features: Queen Anne porch, transom, distinctive dormer, round arch window, label lintels, entry pediment.

B65 House, c.1865

Italianate style, gable roof, 2½ stories.

Features: pure eucalyptus, round arch window, cornice brackets

B65a Multi-family Dwelling, c.1965

Non-contributing due to age.

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B66 House, c.1865
Italianate style, gable roof, 2½ stories.
Features: peaked lintelboards, round arch window, Italianate porch, sidelights, transom, cornice brackets.

B66a Carriage Barn, c.1865
Features: round arch window.

B67 Bank, 1858/c.1867
French Second Empire style, Georgian plan, brick, Mansard roof.
Features: distinctive dormer, round arch window, hood moldings, cast iron, belt-course, archeding, marble, bay window, porch, keystones, arched wall panels.

B68 House, c.1860
Italianate style, brick, 2 stories.
Features: label lintels, Italianate porch, balcony, historic fence, sidelights, transom, cornice brackets, marble, entry fanlight.

B68a Carriage Barn, c.1880
Brick.
Features: cupola, distinctive dormer.

B69 House, c.1860
Italianate style, brick veneer, 2 stories.
Features: full entablature, cornice brackets, bay window, stone lintels.

B70 House, c.1860



Gable roof, 2½ stories.
Features: corner pilasters, Queen Anne porch, peaked lintelboards, distinctive door, door hood.

B71 House, c.1865
Italianate style, brick, hip roof, 2 stories.
Features: bay window, Colonial Revival porch, cornice brackets, distinctive door.

B71a Garage, c.1965
Non-contributing due to age

B71b Carriage Barn, c.1865
Italianate style, brick.
Features: cupola, roof finials, wood lintels.

B72 House, c.1865
Italianate style, gable roof, 2½ stories.
Features: cornice brackets, round window, bay window, Italianate porch, distinctive lintelboards.

B73 House, c.1875
Gable roof, 2½ stories.
Features: round arch window.

B75 House, c.1865



Greek Revival style, gable roof, 2½ stories.
Features: corner pilasters, bay window, transom, porch, sidelights.

B76 House, 1912
Colonial Revival style, hip roof, 2½ stories.
Features: Colonial Revival porch, distinctive dormer, oriel window, bay window, transom, sidelights, tile, wall pilasters.

B77 House, c.1865
French Second Empire style, brick, Mansard roof, 2½ stories.
Features: transom, cornice brackets, round arch window, distinctive dormer, hood moldings, etched glass window, bellcast roof, bay window, marble, historic fence, granite

B78 House, c.1875
French Second Empire style, Mansard roof, 2 stories.
Features: quoins, cornice brackets, distinctive dormer, bay window, Italianate porch.

B78a Garage, c.1930
Hip roof

B79 House, c.1865/c.1875
Gable roof, 2½ stories.
Features: gable screen, distinctive dormer, unusual window, bay window.

B80 House, c.1857
Italianate style, brick, hip roof, 2½ stories.
Features: tower, enriched cornice, cornice brackets, marble, stone lintels, porch, sidelights, transom, keystones, round arch window, wood carving.

B81 House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: full entablature, cornice brackets, distinctive lintelboards, Colonial Revival porch, marble, round arch window.

B82 House, c.1855
Greek Revival style, sidehall plan, brick, 2½ stories.
Features: wood lintels, corbeling, Italianate porch, bay window.

B83 House, c.1870
Gable roof, 2½ stories.
Features: bargeboard, peaked lintelboards.

B83a Carriage Barn, c.1890

B84 House, c.1915



Wood shingle, gable roof, 2½ stories.
Features: bay window, cornice brackets, porch, fieldstone.

B85 House, c.1920
Colonial Revival style, gable roof, 2½ stories.
Features: transom, entry entablature, entry pilasters.

B85a Garage, c.1960
Non-contributing due to age.

B86 House, 1852
Italianate style, brick, hip roof, 2 stories.
Features: cornice brackets, belvedere, round arch window, stone lintels, porch, porte cochere, transom, sidelights, stained glass, paneled entry pilasters, kneewall window, bay window.

B87 House, c.1880
French Second Empire style, Mansard roof, 2 stories.
Features: side tower, distinctive dormer, bay window, cornice brackets, full entablature, enriched cornice, porch, hood moldings, round window, etched glass window, roof finials.

B88 House,



c.1867/c.1890/c.1910
Colonial Revival style, hip roof, 2 stories.

Features: belvedere, Colonial Revival porch, full entablature, side tower, historic fence, transom, sidelights.

B88a Garden House, c.1925
Colonial Revival style, brick veneer.

Features: distinctive dormer, stone lintels, decorative brick-work, granite

B88b Carriage Barn, c.1890
Features: cupola, balcony.



RUTLAND TOWN

Rutland Town, which originally included what are now Rutland City, Proctor, and West Rutland, lies in a fertile, rolling plain well watered by the Otter Creek, East Creek, and their tributaries. Several important early roads were laid out through town: the 1759 Crown Point and 1776 Hubbardton military roads, the Rutland to Burlington stage road (U.S. Route 7), and an east-west road (U.S. Route 4) to Skenesboro, New York, surveyed in 1772. Where the Crown Point road crossed the Otter Creek at a set of falls, the village of Center Rutland gradually developed after 1780 as a milling center for a growing agricultural community. Marble quarrying interests in the western portion of town and the arrival of the railroad in 1850 combined to transform the village into a busy marble processing center, and by the late 1800s into a corporate outpost of the Vermont Marble Company. Agriculture remained important in outlying regions, as farmers shifted to dairying in the latter half of the 19th century. The town lost nearly two-thirds of its size after the creation of the towns of Proctor and West Rutland in 1886 and the incorporation of the City of Rutland in 1892, leaving it with Center Rutland and farmland ringing the City. Today Rutland Town retains an architectural heritage rich in agricultural buildings, which contrast

Even in winter farms such as this one (33) lend their simple beauty to the agricultural landscape of Rutland Town. Located north of the City of Rutland, this farmstead with its large bank barn and white farmhouse is set against the backdrop of the rugged Taconic Range.

with the historic buildings of Center Rutland, shaped by early milling efforts, trade, and the marble industry.

JAMES MEAD, the earliest recorded settler of the town of Rutland, came here in 1769, returning the next year with his wife and ten children to an unfinished log cabin near the present Center Rutland. Establishing title to most of the land surrounding the Otter Creek falls, he then built a gristmill and maintained a bridge over the creek. Settlement was disrupted by the Revolutionary War. In July 1777 American forces retreated from Mount Independence in Orwell and after the Battle of Hubbardton stopped at Mead's on their way to Manchester. In 1778 Fort Ranger, which became the military headquarters of Vermont, was built on the rise above Mead's mill.

Two ambitious brothers, William and Richard Gookin, bought Mead's gristmill as well as some land around Mead's Falls about 1790, and then built a fulling mill, paper mill, and store in the newly developing hamlet of Centreville (called Center Rutland after 1840). About 1810 William Gookin built a graceful



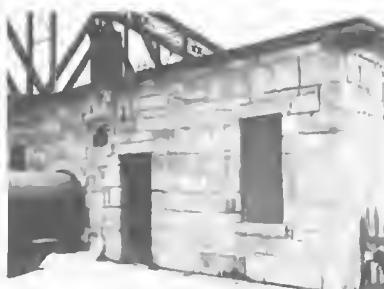
In 1889 the Swedish Evangelical Congregational Mission Church was formed. Work soon began on the foundation of a church, located on land in Center Rutland donated by the Vermont Marble Company. Subscriptions were raised, including a \$250 gift from Redfield Proctor, and in 1892 the newly completed church (54) was dedicated.

Federal style home (A17) with a handsome sidelit doorway and Palladian window not far from the recently renamed Gookin's Falls.

Much of the outlying land in Rutland Town, gentle terrain crisscrossed by the Otter Creek, East Creek, Clarendon River, and Cold River, proved fertile for farming, and by the early 1800s a number of farms were established throughout the town. Daniel Greeno, who first settled in the northeast corner of Rutland before the Revolution, moved further to the west and in 1795 built a Cape Cod (3), now one of the oldest standing houses in town. Yet another Cape Cod (45, c.1810), with a transom over the doorway, is located in the southwestern corner of town. Slightly later farmhouses were even more substantial. The Hymes family owned a large Georgian plan home (21, c.1815), detailed with a Federal style door surround, while the Griggs family house (1, c.1820) is built of brick with elliptical arches over all the windows.

By the 1830s many Rutland farmers were raising sheep for wool, and between 1830 and 1850 the town had the largest sheep population in the county. Farmers not only updated their old homes, but also erected stylish new ones. A Greek Revival style doorway was added to Daniel Greeno's Cape Cod house (3, 1795/c.1835), while another member of the family, Benjamin, had a 2½ story sidehall plan house (4, c.1835) built in the same style just up the road. H. W. Lester's farm near East Creek has a sidehall plan house (13a) and several barns dating from about 1850. To join the outlying farms, a number of covered bridges were constructed across the East and Otter Creeks about this time. Today only one (26), built in 1850 by Pittsford-born, master bridge builder Nicholas M. Powers, still stands, although it was washed ashore in the flood of 1947.

Agriculture remained important throughout the rest of town in the second half of the 19th century. Farmers gradually shifted their



These marble block terraces and walls are part of the massive Vermont Marble Company industrial complex (49) at Gookin's Falls in Center Rutland. The site includes a long marble mill on one bank of the Otter Creek and an electric generating station on the other.

emphasis from raising sheep to dairying, building new barns to house their herds of cattle. A large bank barn (27) on a northern Rutland farm proclaims its year of construction — 1881 — on one side of its polychromed slate roof. One year later the Lester family erected a new barn (13c), also with a slate-covered roof, across the road from their house. Many of these farmers sent their milk to several local cheese factories, including one established in 1873 by brothers Jesse and Leeds Billings. Jesse owned a 400 acre farm, and lived in the brick house (46) built by his father, Avery, in 1830.

TWO RAILROADS built through town, the Rutland and Burlington of 1849 and the Rutland and Whitehall of 1850, greatly stimulated the newly developing marble industry in the county by providing direct routes to distant markets. William Barnes, who in 1844 opened the first marble quarry in West Mountain (in what is now West Rutland), and his partner William Y. Ripley had large blocks of marble dragged by oxen and horses, and later shipped on the railroad line to their mill at Gookin's Falls for sawing. Ripley, who also ran a store in Center Rutland, lived in a brick Federal style house (A11, c.1825), distinguished by parapet end walls and arched wall panels, which was originally owned by Thomas Page. Charles Clement soon established another marble mill (foundation of 49d), and in ensuing years his company built a number of modest houses nearby for his workers. Among those that still



The railroad station (A19) in Center Rutland likely was built near the turn of the 20th century. Now used for other purposes, the old station with its wide overhanging slate-covered roof, large supporting brackets, and mix of clapboard and vertical board siding, stands today as a good example of its type.

stand are a c.1860 house (53) with a simple Greek Revival style doorway, and three, similar 1½ story houses (50, 51, 52; c.1870) with no ornamentation.

By the 1880s the marble interests that had developed in the western hills were in large part responsible for the action of the state legislature in 1886. It moved to partition off from Rutland Town two new towns—Proctor and West Rutland. The size of Rutland was further diminished in 1892 with the incorporation of the City of Rutland in its center. The western border of the city reached as far as Center Rutland, which was then left as the sole village in Rutland Town. With a need for their own municipal services, townspeople eventually voted to construct in the village a large schoolhouse, but it burned down in 1908 just before its completion. Immediately rebuilt, the new Colonial Revival style school (A18) had four classrooms on the first floor and the Town Hall in the basement.

The Vermont Marble Company, founded by Redfield Proctor, became the leader of the Rutland County marble industry in the late 1800s by buying out most of the other marble companies in the area, including those at Center Rutland. Vermont Marble soon transformed this local milling and trade center into a company town. They erected a large new mill (49d, c.1900) on the foundation of the old Clement mill, and connected it to their base of operations in Proctor by building their own railroad, the Clarendon and Pittsford, begun in 1886 and completed in 1891. The company also built a post office (A22, c.1880) and a multitude of employee tenements around their works (49). Although many tenements were swept away in the 1927 flood, one well-preserved example, a duplex (56, c.1910), still stands.

BY THE CLOSE OF THE 19TH CENTURY a number of companies began building plants to harness the abundant Rutland area waterpower and generate electricity. A horse-drawn trolley,



Numerous dwellings built by the Vermont Marble Company for its employees once clustered near the marble mills of Center Rutland. Among the few survivors of the 1927 and 1947 floods and subsequent redevelopments is this two family home (56, c.1910). The abundance in Rutland of marble, an otherwise sumptuous building material much in demand throughout the United States, is evident here in its use for the foundation and porch steps of this humble abode.

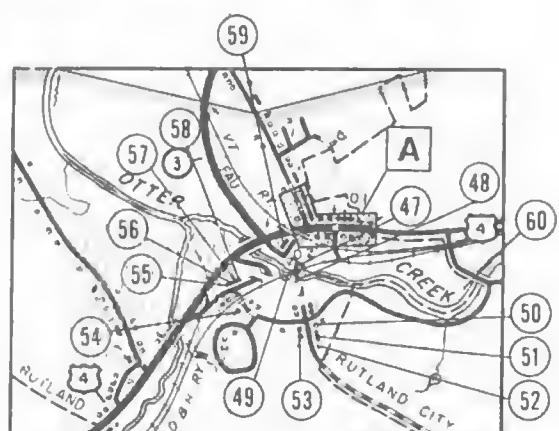
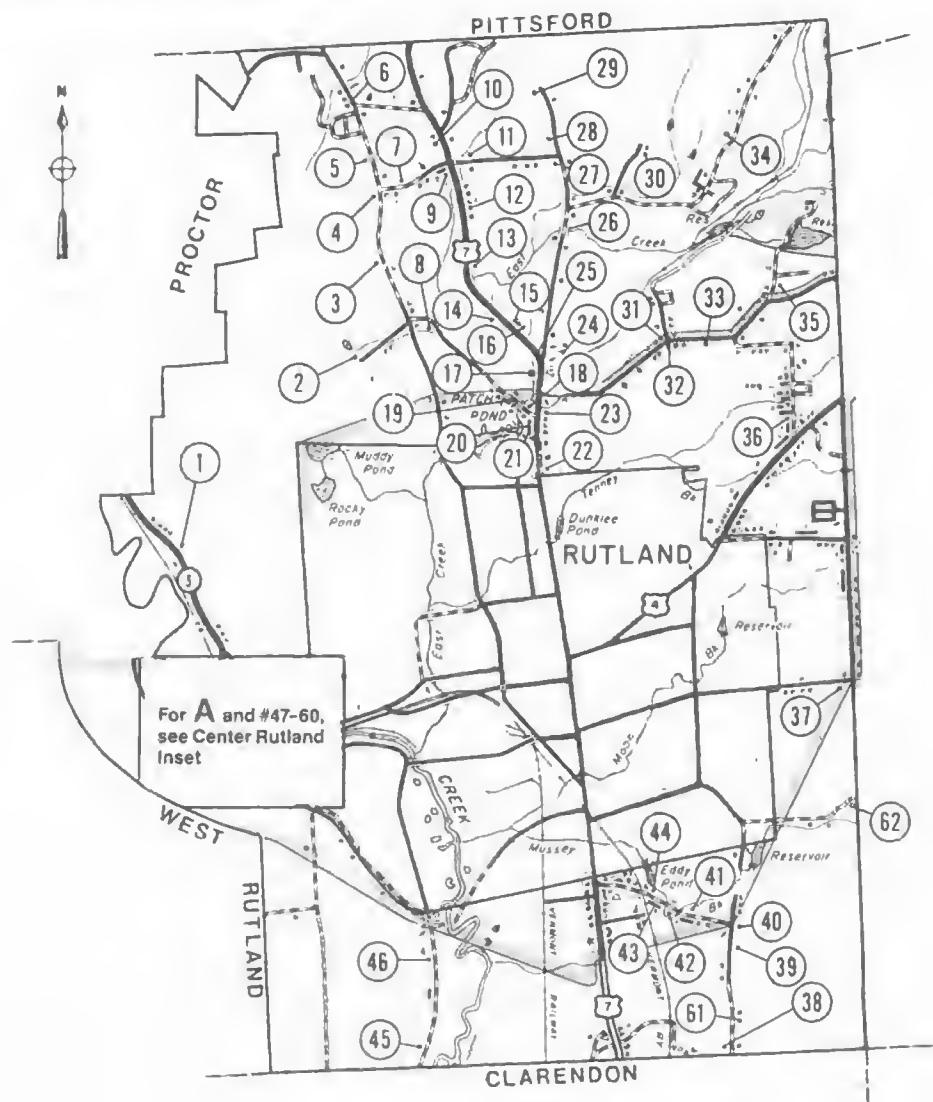
begun in 1885 and linking Center Rutland to the City of Rutland, was electrified ten years later with power from the coal-fired generators of the Rutland Railway, Light and Power Company. About 1906 the Vermont Marble Company electrified its Center Rutland works, building a marble-faced powerhouse (part of 49) at the Otter Creek falls on the site of an old gristmill. Increasing demands in Rutland City for electricity led to the construction in 1920–21 by the Rutland Railway, Light and Power Company of a power-generating station (17) along what is now U.S. Route 7 as part of its Chittenden Reservoir-East Creek generating system. In 1937 it added a surge tank water tower (24) to control the water flow in the system.

The marble industry in Center Rutland gradually came to a standstill after the Depression and World War II, although agriculture has continued to remain important throughout the rest of the town. The old Rutland to Burlington stage road (U.S. Route 7) and the old Skenesboro (Whitehall), New York, road (now U.S. Route 4) now funnel heavy traffic through rolling farmland into the busy City of Rutland, posing a threat to the significant early farmhouses located close to these highways. Off these main roads, however, many other Federal and Greek Revival style farmhouses, as well as later agricultural buildings, may be found throughout town. In Center Rutland a wide variety of buildings, including those in a historic district listed in the State Register of Historic Places, document its years as an early milling village as well as a thriving center of the marble industry. The c.1810 Gookin House has been recorded in drawings for the Historic American Buildings Survey, kept in the Library of Congress. Together the village and farms form an architectural legacy that tells the long history of Rutland Town.

TOWN OF RUTLAND MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



SCALE
0 1 2 MILES
0 1 2 KILOMETERS

INSET ②
CENTER RUTLAND
SCALE
0 0.1 0.2 MILES
0 0.1 0.2 KILOMETERS

TOWN OF RUTLAND
Sites listed in
the State Register
of Historic Places
(For locations
see town and
historic district
maps.)

1 House, c.1820
 Federal style, Georgian plan, brick.
 Features: sidelights, gable fan, window fan, entry fanlight.
 Related barn.

2 House, c.1840
 Greek Revival style, Georgian plan.
 Features: fieldstone, paneled entry pilasters, reveals, entry entablature, Colonial Revival porch, distinctive chimney.
 Related barn, barn.
 Features: peaked lintelboards

3 House, 1795/c.1835



Greek Revival style, Classic Cottage.
 Features: Greek Revival porch, paneled entry pilasters, sidelights, entry entablature, full entablature.
 Related carriage barn, barn.
 Features: cupola, roof finials.

4 House, c.1835
 Greek Revival style, sidehall plan, 2½ stories.
 Features: entry pilasters, entry entablature, sidelights, Colonial Revival porch.
 Related carriage barn, barn.
 Features: cupola, transom.

5 House, c.1870
 Gable roof, 1½ stories.
 Features: Gothic wall dormer, transom, sidelights, corner pilasters, segmental arch window.
 Related barn, barn, carriage barn.
 Features: cupola, transom.

6 House, c.1835
 Greek Revival style, sidehall plan, 2½ stories.
 Features: sidelights, entry pilasters, entry entablature, sunburst, entry pediment.

7 House, c.1900
 Gable roof, 1½ stories.
 Features: Italianate porch.

8 House, c.1835
 Greek Revival style, Classic Cottage.
 Features: entry pilasters, entry entablature, sidelights, entry entablature.
 Related carriage barn, barn.
 Features: cupola.

9 House, c.1840
 Greek Revival style, sidehall plan, 2½ stories.
 Features: paneled entry pilasters, Colonial Revival porch, bay window, Queen Anne window.

10 House, c.1820
 Federal style, I-house.
 Features: transom, sidelights, paneled entry pilasters, entry entablature.
 Related barn.
 Features: cupola.

11 House, c.1920
 Vernacular-Colonial Revival style, Foursquare
 Features: beltcourse, porch, bay window, leaded glass window, fieldstone.

12 House, c.1900
 Gable roof, 2½ stories.
 Features: Queen Anne porch.
 Related barn, barn.

13 (Farm)
 a. House, c.1850
 Gable roof 2½ stories
 Features: porch
 b. Barn, c.1850
 Features: cupola.
 c. Barn, c.1882
 Features: transom.
 d. Barn, c.1850
 Features: cupola
 e. Shed, c.1850

14 House, c.1905
 Gable roof, 1½ stories.
 Features: Queen Anne porch, Queen Anne window.
 Related barn.
 Features: cupola.

15 House, 1836
 Greek Revival style, Georgian plan, brick.
 Features: sidelights, transom, stone lintels, marble, distinctive chimney.
 Related shed, barn, carriage barn.
 Features: cupola.

16 House, c.1900
 Gable roof, 2½ stories.
 Features: Queen Anne porch, Queen Anne window.
 Related carriage barn.

17 Powerhouse, 1920
 Neo-Classical Revival style.
 Features: parapet, decorative brickwork, enriched frieze, beltcourse

18 House, c.1900
 Gable roof, 1½ stories.
 Features: Queen Anne porch.
 Related carriage barn.
 Features: transom, Queen Anne porch.

19 House, c.1875
 Gable roof, 1½ stories.
 Features: distinctive lintelboards, triangular arch window, bay window, distinctive dormer.

20 House, c.1815
 Federal style, Georgian plan.
 Features: entry pilasters, sidelights, entry entablature, distinctive chimney.

21 House, c.1815
 Federal style, Georgian plan.
 Features: distinctive chimney, sidelights, entry entablature, transom, entry pilasters.

22 House, c.1825
 Federal style, I-house.
 Features: entry pilasters, entry entablature, Colonial Revival porch, transom.
 Related carriage barn.

23 House, c.1870
 Vernacular-Italianate style, Classic Cottage.
 Features: bay window, Italianate porch, sidelights.
 Related carriage barn.

24 Watertower, 1937

25 Church, 1896
 Gable roof, 1½ stories.
 Features: tower, Queen Anne window, unusual window

26 Covered Bridge, 1850
 Architect/builder: Nicholas M. Powers.

27 Barn, 1881
 Features: polychrome slate, date inscription, falsefront.
 Related house.
 Features: full entablature, corner pilasters.

28 House, c.1865
 Greek Revival style, sidehall plan, 2½ stories.
 Features: corner pilasters, sidelights, full entablature.
 Related barn.

29 House, c.1920



Gable roof, 1½ stories.
 Features: Queen Anne porch, distinctive dormer

30 House, c.1865
 Greek Revival style, sidehall plan, 2½ stories.
 Features: corner pilasters, entry pilasters, entry entablature, porch.
 Related barn.

31 House, c.1915
 Bungalow style, gable roof, 1½ stories.
 Features: rafter tails, bay window, distinctive dormer, cobblestone, recessed porch, stickwork.

Related garage.
 Features: historic garage doors, rafter tails.

32 House, c.1915
 Vernacular-Bungalow style, hip roof, 1½ stories.
 Features: distinctive dormer, porch, bay window, distinctive chimney.

33 House, c.1925
 Gable roof, 1½ stories.
 Features: Colonial Revival porch.
 Related bank barn.
 Features: cupola.

34 House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: entry entablature.
 Related carriage barn

35 House, c.1925
 Gable roof, 1½ stories.
 Features: rafter tails, distinctive chimney, distinctive dormer, Colonial Revival porch.

36 House, c.1920
 Gable roof, 1½ stories.
 Features: distinctive dormer, porch, rafter tails.
 Related garage



Gable roof, 1½ stories.
 Features: Queen Anne porch, distinctive dormer

38 (Farm)
 a. House, c.1840
 Greek Revival style, gable roof, 2½ stories.
 Features: distinctive lintelboards, entry entablature, sidelights, continuous architecture
 b. Barn, c.1840
 c. Barn, c.1840
 Features: wood silo.

39 House, c.1865
 Vernacular-Greek Revival style, sidehall plan, 1½ stories.
 Features: corner pilasters, transom, full entablature, granite.

40 House, c.1875
 Sidehall plan, 1½ stories.
 Features: sidelights.
 Related barn.

41 House, c.1850
Vernacular-Greek Revival style, gable roof, 2 stories.
Features: entry entablature, sidelights.
Related barn.
Features: cupola.

42 House, c.1870
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: round arch window, distinctive chimney.

43 House, c.1870
Gable roof, 2½ stories.
Features: door hood, granite.
Related garage.

44 House, c.1850
Gable roof, 2½ stories.
Features: bargeboard, distinctive dormer, Queen Anne porch, granite.
Related office.

45 House, c.1810
Cape Cod.
Features: transom.
Related barn.

46 House, 1830
Greek Revival style, Georgian plan, brick.
Features: stone lintels, bay window, distinctive chimney, marble, porch.
Related barn.

47 Bridge, 1907



Through truss.
Features: date inscription.

48 Bridge, c.1890
Through truss.
Features: marble.

49 VerMarCo Mill
a. Guardhouse, c.1900
Stone.
b. Retaining Wall, c.1850
Features: marble.
c. Pump House, c.1900
Stone.
d. Mill, c.1900
Gable roof, 3 stories
Features: roof monitor

50 House, c.1870
Sidehall plan, 1½ stories

51 House, c.1870
Sidehall plan, 1½ stories.
Features: Colonial Revival porch.
Related garage.

52 House, c.1870
Sidehall plan, 1½ stories.
Features: entry entablature

53 House, c.1860
Vernacular-Greek Revival style, sidehall plan, 2 stories.
Features: entry entablature, entry pilasters, peaked lintelboards.

54 Church, 1889
Jerkinhead roof, 1½ stories.
Features: round arch window, label lintels, round window, peaked lintelboards, transom, central tower.

55 House, c.1880
Gable roof, 2 stories.
Features: cornice brackets, kneewall window.
Related garage.
Features: historic garage doors.

56 Duplex, c.1910
Gable roof, 2½ stories.
Features: porch, kneewall window.
Related garage.
Features: historic garage doors.

57 House, c.1900
Gable roof, 2 stories.

58 House, c.1860
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, reveals, sidelights, entry entablature.

59 House, c.1875



Vernacular-Italianate style,
gable roof, 2½ stories.
Features: peaked lintelboards, label lintels, porch, distinctive dormer, transom.

60 Mill, c.1920
Brick veneer, 3 stories.
Features: roof monitor.
Related shed, shed.

61 (Farm)
a. House, c.1880
Gable roof, 2½ stories
Features: Queen Anne porch, door hood
b. Barn, c.1880
Features: cupola.
c. Carriage Barn, c.1890
d. Barn, c.1950
Gambrel roof.

62 House, c.1880
Georgian plan.
Related shed, shop.

CENTER RUTLAND HISTORIC DISTRICT

The historic resources of Center Rutland include several, handsome Federal style buildings, which recall the early years when Centreville was a developing milling and trade center, and a number of structures from the mid to late 1800s when a succession of marble companies operated marble-sawing mills here.



Thomas Page House (A11, c.1825)



East Proctor Road



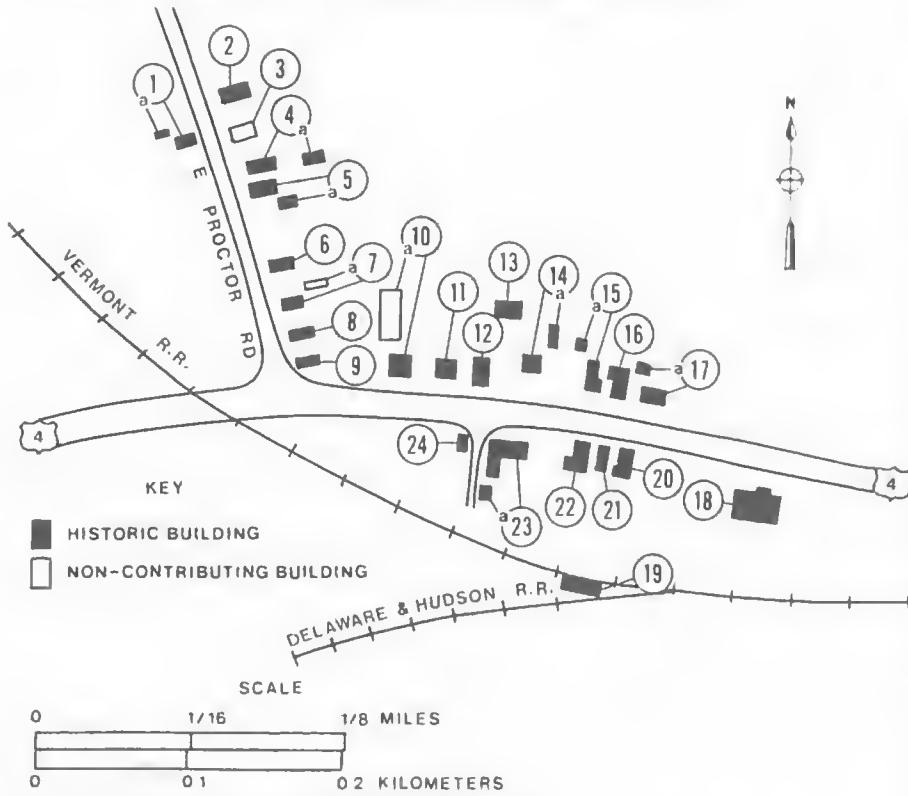
(A16, c.1880); William Gookin House (A17, c.1810)



Gookin House (A17, c.1810)

A CENTER RUTLAND HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

CENTER RUTLAND HISTORIC DISTRICT

A1 House, c.1855

Greek Revival style, sidehall plan, 1½ stories.
Features: entry entablature, full entablature, corner pilasters, sidelights, entry pilasters.

A1a Garage, c.1920

Features: historic garage doors, rafter tails.

A2 House, c.1930

Vernacular-Bungalow style, gable roof, 1½ stories.
Features: Bungalow porch, bay window, rafter tails.

A3 House, c.1910

Non-contributing due to alterations.

A4 House, c.1900

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, Queen Anne window.

A4a Carriage Barn, c.1900

A5 House, c.1930
Vernacular-Bungalow style, wood shingle, hip roof, 1½ stories.
Features: Bungalow porch, marble.

A5a Garage, c.1930

A6 House, c.1885
Gable roof, 2 stories

A7 House, c.1885
Gable roof, 2 stories.
Features: Queen Anne porch, Queen Anne window.

A7a Garage, c.1955
Non-contributing due to age.

A8 House, c.1885
Gable roof, 2 stories.
Features: Queen Anne porch, bay window.

A9 House, c.1870

Gable roof, 1½ stories.
Features: marble.

A10 House, c.1885

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Queen Anne porch, bay window, shinglework.

A10a Warehouse, c.1970

Non-contributing due to age.

A11 House, c.1825

Federal style, Half Georgian plan, brick.
Features: parapet, arched entry fan, keystones, sidelights, enriched cornice, stone lintels.

A12 House, c.1860



Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, porch, transom, entry entablature.

A13 House, c.1880

Gable roof, 2½ stories.
Features: porch.

A14 House, c.1865

Gable roof, 1½ stories.
Features: Queen Anne window, entry pilasters, wall pilasters.

A14a Barn, c.1880

A15 House, c.1880
Gable roof, 1½ stories.
Features: bay window, entry pediment

A15a Garage, c.1935

A16 House, c.1880

Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: gable screen, Queen Anne porch.

A17 House, c.1810

Federal style, Georgian plan.
Features: entry fanlight, entry pilasters, sidelights, unusual window, keystones, hood molding, Palladian window.
Recorded in the Historic American Buildings Survey

A17a Garage, c.1900

A18 School, 1908

Colonial Revival style, hip roof, 1½ stories.
Features: entry pediment, granite, round arch window, enriched cornice, wall pilasters, entry fanlight, reveals, keystones, bank of windows.

A19 Railroad Station, c.1900

Gable roof, 1½ stories.
Features: cornice brackets, rafter tails, bay window.

A20 House, c.1875

Sidehall plan, 2 stories.
Features: entry entablature, marble.

A21 House, c.1875

Gable roof, 2½ stories.
Features: Queen Anne window.

A22 Post Office, c.1880



Vernacular-Italianate style, gable roof, 1½ stories.
Features: falsefront, cornice brackets, original storefront.

A23 House, c.1895

Vernacular-Queen Anne-Colonial Revival style, gable roof, 2½ stories.
Features: bay window, Colonial Revival porch, shinglework, distinctive lintelboards, marble.

A23a Carriage Barn, c.1895

A24 Store, c.1880
1 story.
Features: Queen Anne window, marble, original storefront, cornice brackets.



SHERBURNE

Numerous brooks cascade down the eastern slopes of the Green Mountains into the narrow valley of the Ottauquechee River. In this valley the first settlers in the town of Killington (renamed Sherburne in 1800) established farms beginning in 1785. The Rutland to Bridgewater turnpike, presently U.S. Route 4, was completed through the town in 1808, the same year the first sawmill was constructed. A small town center, Killington Mills, then developed at the confluence of Roaring Brook and the Ottauquechee. Another village, North Sherburne, grew along the Rutland to Stockbridge turnpike, now the Elbow Road, in the very northwest portion of the town. South Sherburne, a minor milling center, was established at the Bridgewater border along the old Bridgewater turnpike route. Despite extensive development associated with the growth of the ski industry since World War II, a number of historic structures remain in Sherburne as reminders of its past.

THE TOWN OF KILLINGTON was laid out in 1764 in Newport, Rhode Island, by proprietor Ezra Stiles (later president of Yale University) according to a 17th century plan for New Haven, Connecticut. This distant proprietor's idealized grid pattern plan ignored the mountainous ter-

The wooden spire of the Congregational Church (15, 1838; spire added 1860) marks the location of Sherburne Center. Situated at the confluence of Roaring Brook with the Ottauquechee River along the 1808 Rutland to Bridgewater turnpike (now U.S. Route 4), the hamlet was originally known as Killington Mills for its once numerous water-powered shops.

rain. Consequently, settlers ignored it in establishing their homesteads.

A primitive road along the Ottauquechee and into the mountains near Sherburne Pass was the earliest way into the area. Settlement began in the southeastern corner of the town and slowly spread northward along the river. Josiah Wood, one of the first settlers, built a Georgian plan home (21) on the road about 1817. The Wood family was in large part responsible for the construction of the Rutland to Bridgewater turnpike, the first improved roadway through the town. Not surprisingly, the Josiah Wood home served as a tavern along that route.

Another of the early families, the Estabrooks, established their farms in the northwest part of the town along the "River Road." This road followed the Ottauquechee and connected the Rutland to Stockbridge and Rutland to Bridgewater turnpikes, giving the Estabrooks access to a number of markets for their produce. By 1854 the family had over five farming complexes in the valley. Only one relatively unaltered farmhouse, a simple Greek Revival style structure (6, c.1845) on the Andrew Estabrook farm, remains.

Roaring Brook provided the waterpower for a



The main block of this 1833 house (4), located on the Rutland to Pittsfield stage road, was a tavern for its first fifty years, and from 1872 to 1919 it served as the North Sherburne post office. A garage and ell (to the left), similar in scale and materials, were added in 1965.

milling center, Killington Mills, early in the 19th century. Located at the intersection of the River Road and the Rutland to Bridgewater turnpike, this hamlet soon became the town center (now known as Sherburne village). The village church (15, 1838) stands at this location. A simple structure, the building is dominated by a three-level tower with belfry, spire, and weathervane.

Another neighborhood became established in the northwest portion of town after the annexation of Chittenden's Gore in 1829. A part of this hamlet, Giddings Tavern (4, 1833), was a rest stop at the intersection of the Rutland to Stockbridge turnpike and the north end of the River Road. As the 19th century progressed, an agricultural region developed along the Tweed River valley in this portion of Sherburne. The houses that remain scattered throughout this area (1, c.1830; 3, c.1855; 5, c.1830) are simple types with little or no ornamentation, typical of farmhouses in this remote area.

The mountainous terrain of Sherburne discouraged any major growth in the latter 19th century. While the many brooks provided water-power for a number of lumber mills, the size of the local market kept industrial activity on a small scale. At the Archie Baker Mill (9, 1909) along Thundering Brook one man produced dowels and garden stakes, an example of both the basic waterpower system of industrial production and the small, self-sufficient mill common to the area.

AS THE END OF THE CENTURY

approached, outside forces began to shape the future of Sherburne. Attracted by the mountain views and unsullied setting, tourists flocked to the original Pico Lodge and a hotel atop Killington Peak in the 1890s. From 1900 to 1918 the Vermont Marble Company lumbered over 6,000 acres of forest between Roaring Brook and Sherburne Pass. Sen. Redfield Proctor, founder of the Vermont Marble Company, maintained a



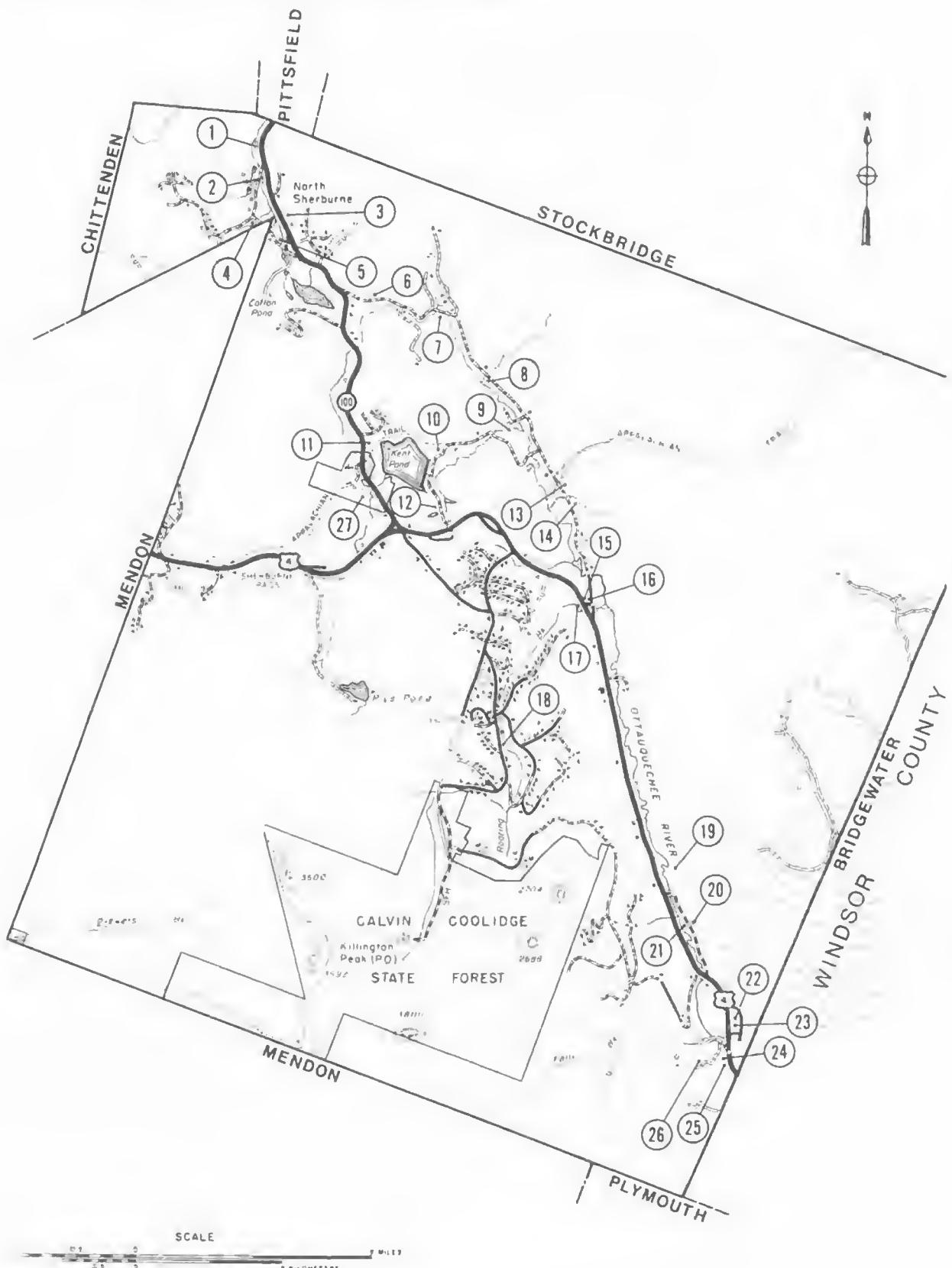
In 1895 Elizabeth Wood Clement commissioned construction of this picturesque Episcopal church (20), built of richly textured stone from nearby Plymouth on land first cleared by her grandfather, Josiah Wood, Sr. Elizabeth, the widow of marble magnate Charles Clement and mother of Vermont governor Percival Clement, then deeded the church, her father's home and tavern (21, 1817) across the road, and the surrounding farmland to the Episcopal Diocese of Vermont.

hunting camp near Pico Pond. Percival Clement, a governor and owner of the *Rutland Herald*, built a log lodge (19) in 1913 for his daughter Margaret on a hillside north of the birthplace (21) of her grandmother, Elizabeth Wood Clement. However, despite tourist visits and the building of camps by prominent men, Sherburne remained largely undeveloped until after World War II. It was the installation of a rope tow on Pico Peak in 1937 by Janet and Bradford Mead that initiated the development of Pico and Killington ski areas and transformed the town.

The settlement of Sherburne, dictated by geographical features, progressed slowly along narrow valleys. Remaining historic buildings stand away from the major transportation routes of today; small farm and mill buildings hug roadways that follow the waterways. The improvements along U.S. Route 4 and VT Route 100 limit the traveler's perspective primarily to post-World War II buildings associated with the development of the ski areas. The dominance of the ski industry today points out that the future of Sherburne, like its past, will be shaped by its Green Mountain setting.

TOWN OF SHERBURNE MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listing that follows.)



**TOWN OF
SHERBURNE**
**Sites listed in
the State Register
of Historic Places**
**(For locations
see town map.)**

1 House, c.1830
 Classic Cottage.

2 House, c.1910
 Gable roof, 1½ stories.
 Features: kneewall window.
 Related barn.

3 House, c.1855
 Classic Cottage.
 Features: Queen Anne porch.
 Related barn.

4 House, 1833
 Vernacular-Federal style,
 gable roof, 1½ stories.
 Features: sidelights, transom.
 Related barn.

5 House, c.1830
 Cape Cod.
 Features: Queen Anne porch,
 stacked wall construction.

6 House, c.1845
 Greek Revival style, sidehall
 plan, 1½ stories.
 Features: sidelights, stone
 lintels.

7 School, 1871



Gable roof, 1 story.
 Features: bank of windows.

8 House, c.1840
 Greek Revival style, Classic
 Cottage.
 Features: sidelights, entry en-
 tablature.

9 Mill, 1909
 Gable roof, 2 stories.

10 House, c.1860
 Classic Cottage.
 Features: sidelights, entry en-
 tablature.

11 House, c.1865
 Gable roof, 2 stories.
 Features: bay window.

12 House, c.1855
 Greek Revival style, gable
 roof, 1½ stories.
 Features: sidelights, kneewall
 window.
 Related barn

13 House, 1847
 Gothic Revival style, Classic
 Cottage.
 Features: corner pilasters, door
 hood, Gothic wall dormer,
 gable fan.

14 House, 1869
 Georgian plan.
 Features: distinctive door, side-
 lights.

15 Church, 1838/1860
 Architect/builder: Rev. Noali
 Johnson.
 Gable roof, 1 story.
 Features: spire, central tower.

16 House, 1832/1912
 Federal style, gable roof,
 2½ stories.
 Features: sidelights, entry fan.

17 House, c.1850
 Greek Revival style, Classic
 Cottage.
 Features: sidelights, Gothic
 wall dormer, peaked entry lu-
 tel, peaked lintelboards

18 House, c.1870
 Classic Cottage.

19 Camp, 1913
 Adirondack Rustic style, log
 veneer, hip roof, 1 story.
 Features: fieldstone.
 Related garage

20 Church, 1895
 High Victorian Gothic style,
 gable roof, 1 story.
 Features: granite, rafter tails,
 belfry, tower, stained
 glass, pointed arch window.
 Related barn, garage.

21 House, c.1817
 Georgian plan.
 Features: transom.

22 House, c.1880
 Classic Cottage.

23 House, c.1840



Gable roof, 2 stories.
 Features: Colonial Revival
 porch.

24 House, c.1860
 Gable roof, 2 stories.

25 School, c.1855
 Gable roof, 1 story.

26 House, c.1845
 Gothic Revival style, Classic
 Cottage.
 Features: raking window,
 Gothic wall dormer.
 Related barn.

27 Recreational Building,
 c.1935
 Stone, gable roof, 1 story.
 Related outhouse, shed.



SHREWSBURY

Shrewsbury is a town of steep, forested hills just west of the Green Mountain crest. Located on the most traveled route through the mountains that led into Rutland County, the town quickly developed two villages, Shrewsbury Center, near the Crown Point Military Road, and Cuttingsville, on a turnpike chartered in 1799. By the mid 19th century the farms of Shrewsbury produced the most butter in Rutland County. The extensive dairy industry gave rise to the village of Northam or North Shrewsbury as a processing center, while Cuttingsville expanded as a shipping and commercial center on the Rutland and Burlington Railroad, completed in 1849. Lumbering became important in the latter 19th century along the Cold River and in the vicinity of Northam. In the 20th century Shrewsbury has remained largely rural, and its villages and many of its farmhouses now attest to the flourishing farm economy of the previous century.

EARLY ROADS decisively shaped the development of Shrewsbury. The Crown Point Military Road of 1759 passed through Shrewsbury and provided a route for settlement. Modest Cape Cod type homes (3, 4b, 19, 23) built after 1800 on or near this road indicate the location of some of the earliest farms. The first meetinghouse in

This well-preserved house (4b), situated on Fox Lot Hill near the Appalachian Trail, is one of the oldest remaining buildings in Shrewsbury. Built about 1800, it is an excellent example of a three-quarter Cape Cod type house. Unlike more common Capes, it has three windows in the front wall instead of two on each side of a central door.

town was erected in 1805 at Shrewsbury Center, which developed at the intersection of several early roads as the social focal point for the farming community.

The Green Mountain Turnpike was chartered in 1799 to connect Rockingham on the Connecticut River and Clarendon via Mount Holly and Shrewsbury. Jeffrey Barney, who had settled on the Mill River c.1780, had a large Federal style house (33, c.1800) built about the time construction of the pike was begun. With the success of Nathan Finney's c.1810 tavern (34) just up the pike, this area of the town came to be known as "Finneyville," and Barney evidently, for a time, also opened his home as a tavern. Both structures exhibit characteristic Federal style massing as well as hip roofs, a Federal style feature relatively rare in the county.

A tollgate on the turnpike was located between these taverns where the road crossed the Mill River. In the 1820s Charles Cutting redeveloped a waterpower where the pike crossed the river further to the south, and the tollgate was moved about 1830 to the growing village of Cuttingsville. Cutting may have lived for a time in a small house (C28, c.1830) near the site of his



One of two imposing hip-roofed Federal style houses in town, this one (33, c.1800) on Mill River was built for early settler Jeffrey A. Barney of New Hampshire. Used for a time as a tavern, it was later updated by replacing the original central doorway with an elaborate Greek Revival style entrance, complete with sidelights, entry pilasters, and a large entablature.

mills (C31), but in 1835 he sold the mills to William Royce and left the village. Royce had a small Greek Revival style home (C30, c.1840) built, also near the mills.

Cuttingsville evolved rapidly into more than a milling center. A local company was organized in 1827 to mine copperas, used in fertilizers and inks, from a hill at the south end of the village, and several shops and taverns were built near the mills. A brick general store (C32, c.1840) was built at the center of activity near the river crossing. Across the river Calvin Robinson, the son of an early settler, a turnpike shareholder, and extensive landowner in the area, had a substantial brick Georgian plan home (C25) built about 1830. Leading citizen James Huntoon, who owned a tannery located on the Mill River, had a brick, transitional Federal-Greek Revival style home (C16, c.1840) built close to the river crossing. Next door a member of the Dow family had a unique Greek Revival style house (C17) built about 1844. Its 2 story porch, recessed beneath the gable roof and framed by a massive elliptical arch, makes it an outstanding example of a group of buildings found in Vermont with this distinctive design feature. Jeremiah Dow, who may be responsible for the house, owned a number of properties in the village and had founded the copperas mining company.

Although bypassed by the turnpike, Shrewsbury Center also continued as a place of some importance during the second quarter of the 19th century. Farmer-merchant Stephen Gleason lived in Shrewsbury Center in an unusual "double-house" (B11, c.1810), seven bays across the front with two formal entries, which he kept as a store and tavern. About 1845 Gleason remodeled the building into a brick Greek Revival style structure with pilasters defining each of its bays. Across the green on the



Greek Revival style houses with recessed 2 story porches enclosed under elliptical arches, like this one (C17) in Cuttingsville, are common in the Connecticut River valley but are very rare in western counties of Vermont. Jeremiah Dow, who bought this property in 1844 and owned it for many years, operated a nearby tavern. He also was a prominent figure in the Green Mountain Manufacturing Company, founded in 1827 to mine copperas (from which iron sulfate is extracted) from Copperas Hill just to the east of Cuttingsville.

site of the original meetinghouse, residents and several religious groups erected in 1852 at a cost of \$2,107.88 a Greek Revival style town hall and church (B3), designed by Rev. Noah Johnson.

THE RUTLAND AND BURLINGTON Railroad was built in 1849 along the Green Mountain Turnpike route through Mount Holly and Shrewsbury, thereby assuring the pre-eminence of Cuttingsville as the town depot and commercial center. Local farmers had just begun to specialize in dairying, and the invention of a refrigerated railroad car in 1851 expanded the market for local butter and cheese to the industrial centers of southern New England. In the 1850s and 1860s Shrewsbury farms led the county in butter production. Shrewsbury Center and North Shrewsbury became dairy processing centers where cheese factories and creameries replaced the individual efforts of farmers. The c.1870 Aldrich Cheese Factory (A12) stands in North Shrewsbury where it was owned and operated by one of the first families there. The 1889 Cold River cheese factory (38) served a number of outlying farms in that area.

The success of dairy farming led to the construction of a number of new homes on the upland farms of Shrewsbury. Master builder Moses LeFevre, who had emigrated from Canada and built a home (A10, c.1867) in North Shrewsbury, is credited with the design and construction of many of these Greek Revival style structures (7, 10, 11, 12, 17, 27). LeFevre's craftsmanship finds its most distinctive expression in the bold corner pilasters and molded cornices on some homes and, on others, in entries with pilasters and an entablature or a fluted surround with cornerblocks. The functional nature of



Shrewsbury is noted for its several distinct types of Greek Revival style houses, the work of such local carpenters as Moses LeFevre, Rodney Burditt, and others. The top one (8, c. 1850), built by Burditt, is relatively simple, with a wing housing the kitchen and a woodshed. LeFevre's designs, which range from houses with characteristic kneewall windows to others a full 2 stories high (such as 12, 1857), are more detailed, with Greek Revival style central entrances and corners edged by paneled pilasters.

these farmhouses can be seen in their attached ells, often divided into home manufacturing areas and farm shops.

In addition to dairying, some lumbering and milling contributed to the latter 19th century economy of Shrewsbury. The Russell family, who established farms in southern Shrewsbury prior to 1800, owned and operated a small lumbering and milling operation beginning about 1850. Although the mill no longer stands, the cluster of Russell family homes (17, 18, 20) do. The most unusual of the homes is that of Lyman Russell (20) built in 1867 after he inherited his father's sawmill. A good example of the Italianate style, the house has a low-pitched roof, a deep cornice with paired brackets, and a porch with Italianate detail. Several larger lumbering companies and sawmills operated in the Cold River and North Shrewsbury area and, together with the output of the Russell mill, they kept the Cuttingsville depot yard full of lumber well into the 20th century.

Already known as a local shipping and commercial center, Cuttingsville gained statewide notoriety as the home of John P. Bowman.



The Brown Covered Bridge (1), a 112-foot long span built in 1880 across the Cold River, was the last work of nationally known bridge builder Nicholas M. Powers. Powers, who lived in Clarendon village, learned his trade from Abraham Owen of Pittsford, and was responsible for the construction of numerous bridges throughout the country.

Bowman started his career as a tanner in Clarendon and Shrewsbury, but in 1852 he moved to Stony Creek, New York, where he expanded his business and made his fortune. After his daughter died in 1879, and his wife in 1880, he selected Cuttingsville as the site of a mausoleum and cemetery for his loved ones. Built in 1881, the Bowman mausoleum (C20) is an elaborately carved, "Egyptian" style stone temple with a life-sized sculpture of Mr. Bowman grieving at its entrance. To insure a supply of fresh flowers for the mausoleum, Bowman had a greenhouse (C21) with an embellished entablature built nearby. In 1882 Bowman's mansion, Laurel Hall (C23), was erected across from the cemetery. Its marvelous display of jigsaw decoration and stickwork is nearly unrivaled in the Rutland area. Bowman retired here in 1887 and occupied the house until his death in 1891, when he joined his family across the road.

AT THE TURN OF THE CENTURY Cuttingsville remained the shipping and commercial center for the upland dairy farms of Shrewsbury. In 1890 local Methodists completely rebuilt the 1842 Cuttingsville Church (C19) in the Queen Anne style, reusing only the original frame. In 1903 a fire consumed several buildings just north of the Mill River bridge. John C. Stewart's store (C7) was rebuilt almost immediately with a 2 story Queen Anne style porch and a storefront with large plate glass windows. A house next door, which was consumed by the fire, was later replaced by a new Foursquare plan home (C6, c.1915). After the automobile became popular with residents, a hip-roofed gas station (C9, c.1930) filled a lot just north of a Warren truss bridge (C10) that replaced an earlier bridge washed away in the 1927 flood. The auto also made it possible for City of Rutland residents to travel to the old Cold River cheese factory (38,



The Laurel Glen Mausoleum (C20, 1881) and Laurel Hall (C23, 1882) mark the southern entrance to Cuttingsville and are the best-known landmarks in Shrewsbury. The imposing granite and marble mausoleum, designed by New York architect G. B. Croff, was built at a cost of \$75,000 for John P. Bowman in memory of his wife and two daughters. Bowman's elaborate home across the road has an intricate laurel leaf frieze decorating the eavesline and the gables.

1889), which Eddie Weleh converted to a speakeasy during the years of Prohibition, 1919–33.

During the Great Depression of the 1930s the Calvin Coolidge State Forest, a portion of which is in Shrewsbury, became the site of several work-relief projects undertaken by the Civilian Conservation Corps. In one of the pioneering efforts of the Vermont ski industry, a group of Rutland businessmen made arrangements with the State to open a ski area on the south side of Shrewsbury Peak, and in June 1935 the CCC began building two roads and clearing the slope. The area was completed and opened in 1936. To



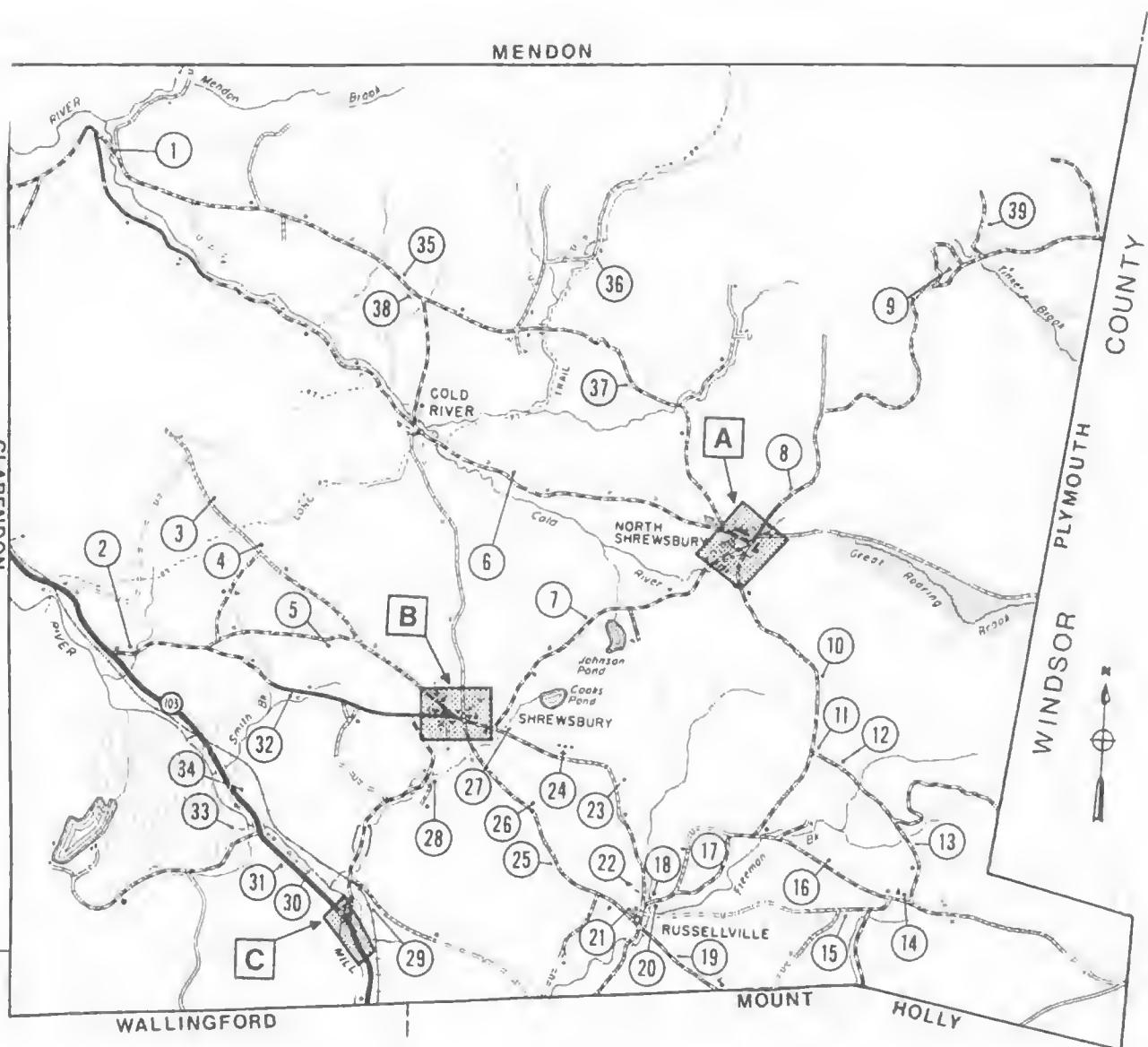
Among the projects carried out during the Depression by the young men in the Civilian Conservation Corps were several in the Calvin Coolidge State Forest in northeastern Shrewsbury. In 1935 they cleared a ski slope on Shrewsbury peak and soon after constructed nearby this log building (9), the Northam picnic area shelter.

warm skiers at the base of the slope, the CCC erected a rustic, cobblestone hut (39) with a massive fireplace and indoor toilets. Farther west a picnic area with an open-air log shelter (9) was constructed for summer recreation in the area.

Today proximity to Rutland, a major employment center, makes Shrewsbury a popular residential location. Scattered modern housing now contrasts sharply with the historic fabric of the town. Still, small clusters of buildings mark the many 19th century centers of activity. Shrewsbury Center Historic District, with its green, church, inn, and nearby working farms, retains the pastoral feeling of an early 19th century village and is listed in the State Register of Historic Places. In the Cuttingsville Historic District, also listed in the State Register, 19th century Greek Revival style homes and the Bowman buildings surround the 20th century bridge and gas station at the Mill River crossing. The schoolhouses and homes left in the other 19th century centers serve as reminders of an earlier and more dispersed community. The numerous Greek Revival style farmhouses, many of them the work of Moses LeFevre, reflect the development of the town as a dairying center and comprise an important architectural resource. Together these resources form a historical legacy that should be preserved for the enrichment of both the long-time and the newer residents of Shrewsbury.

TOWN OF SHREWSBURY MAP

Sites Listed in the State Register of Historic Places
 (Numbers correspond to Register listings that follow.
 For **A**, **B**, and **C**, see historic district maps.)



SCALE

0 1 2 3 MILES
0 1 2 KILOMETERS

TOWN OF SHREWSBURY
Sites listed in the State Register of Historic Places
 (For locations see town and historic district maps.)

1 Covered Bridge, 1880
 Architect/builder: Nicholas M. Powers.
 Features: Town lattice truss.
Listed in the National Register of Historic Places

2 House, c.1850
 Classic Cottage, brick.
 Features: transom, stone lintels.
 Related barn, garage.

3 House, c.1815
 Cape Cod.
 Features: transom, massive central chimney.

4 (Farm)
 a. House, c.1800/c.1840
 Greek Revival style, sidehall plan, 2½ stories.
 Features: entry entablature, sidelights, entry pilasters.
 b. House, c.1800
 Three-quarter Cape Cod.
 Features: transom.
 c. Barn, c.1860



d. Barn, c.1870
 e. Barn, c.1870
 f. Barn, c.1880
 g. Shed, c.1900
 Board and batten.
 h. Shed, c.1920
 i. Garage, c.1920

5 House, c.1840
 Greek Revival style, Georgian plan.
 Features: entry pilasters, entry entablature, sidelights.
 Related barn.

6 House, c.1825
 Gable roof, 1½ stories.
 Features: kneewall window.

7 House, c.1850
 Architect/builder: Moses LeFevre.
 Greek Revival style, Georgian plan.
 Features: paneled entry pilasters, sidelights, entry entablature, kneewall window, paneled corner pilasters.

8 House, c.1850
 Architect/builder: Rodney Burditt.
 Greek Revival style, Georgian plan.
 Features: kneewall window, paneled corner pilasters, entry pilasters, sidelights.

9 Park Structure, 1935
 Adirondack Rustic style, gable roof, 1 story.
 Features: log construction, distinctive chimney, fieldstone.

10 House, c.1860
 Architect/builder: Moses LeFevre.
 Greek Revival style, Classic Cottage.
 Features: full entablature, paneled corner pilasters, paneled entry pilasters, sidelights, entry entablature.
 Related barn.

11 House, c.1850



Architect/builder: Moses LeFevre.
 Greek Revival style, Classic Cottage.
 Features: kneewall window, corner pilasters, entry entablature, entry pilasters, sidelights.

12 House, 1857
 Architect/builder: Moses LeFevre.
 Greek Revival style, Georgian plan.
 Features: entry pilasters, entry entablature, sidelights, paneled corner pilasters.

13 House, c.1870
 Greek Revival style, Classic Cottage.
 Features: entry entablature.

14 House, c.1810/1890
 Vernacular-Queen Anne style, gable roof, 1½ stories.
 Features: sunburst, bay window, porch.
 Related barn.

15 House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: kneewall window, sidelights, entry entablature.

16 House, c.1850
 Vernacular-Greek Revival style, Classic Cottage.
 Features: paneled corner pilasters, entry entablature.
 Related bank barn, barn.

17 House, c.1850
 Architect/builder: Moses LeFevre.
 Greek Revival style, Georgian plan.
 Features: paneled corner pilasters, entry entablature, entry pilasters, sidelights.
 Related barn, shed.

18 House, c.1830



Vernacular-Federal style, Classic Cottage.
 Features: transom, entry entablature.

19 House, c.1830
 Three-quarter Cape Cod.

20 House, 1867
 Architect/builder: Elisha W. Johnson.
 Italianate style, gable roof, 2½ stories.
 Features: round arch window, porch, sidelights, cornice brackets.

21 House, c.1850
 Greek Revival style, Georgian plan.
 Features: sidelights, entry entablature, entry pilasters.
 Related barn, barn, sugarhouse.

22 School, c.1870



Gable roof, 1½ stories.
 Features: bank of windows.

23 House, c.1805
 Cape Cod.
 Features: sidelights, entry fanlight.
 Related barn.
 Features: cupola.

24 House, c.1860
 Vernacular-Greek Revival style, gable roof, 2 stories.
 Features: sidelights.

25 House, c.1830
 Federal style, gable roof, 2½ stories.
 Features: sidelights, entry pilasters, entry entablature, corner pilasters, enriched frieze.
 Related barn.

26 (Farm)
 a. Barn, c.1860



b. Barn, c.1890
 Features: metal ventilator.
 c. Shed, c.1900
 d. Barn, c.1870
 e. House, c.1840

Greek Revival style, Three-quarter Georgian plan.

Features: paneled entry pilasters, full entablature, sidelights, entry pilasters, entry entablature.

27 House, c.1850
 Architect/builder: Moses LeFevre.
 Greek Revival style, Classic Cottage.
 Features: kneewall window, entry entablature, entry pilasters, sidelights, paneled corner pilasters.
 Related barn, barn.

28 House, c.1815
 Classic Cottage.

29 House, c.1840
 Classic Cottage.
 Features: transom.
 Related barn.

30 House, c.1850
 Greek Revival style, sidehall plan, 1½ stories.
 Features: corner pilasters, entry pilasters, entry entablature, Queen Anne porch.

31 House, c.1850
 Greek Revival style, Classic Cottage.
 Features: entry pilasters, sidelights, entry entablature.

32 (Farm)

a Barn, c.1885
 b Shed, c.1920
 c Barn, c.1890



d Barn, c.1868

e Barn, c.1946

Gambrel roof.

f Barn, c.1925

g Shed, c.1960

h House, c.1840

Federal-Greek Revival style,

Georgian plan

Features: entry pilasters, sidelights,
 entry entablature, enriched cornice,
 Colonial Revival porch

33 House, c.1800

Federal-Greek Revival style,
 Georgian plan, hip roof.

Features: entry pilasters, side-
 lights, enriched cornice, entry
 entablature.

Related barn, barn.

34 Tavern, c.1810

Federal style, Georgian plan,
 hip roof.

Features: sidelights, porch, dis-
 tinctive dormer.

Related ground level stable
 barn.

35 House, c.1820

Cape Cod.

36 Camp, c.1890

Gable roof, 1½ stories.

Features: shinglework, peaked
 lintelboards, beltcourse, bay
 window.

Related shed.

Features: rafter tails.

37 House, c.1870

Georgian plan.

Features: distinctive door,
 fieldstone, kneewall window,
 Greek Revival porch, round
 arch window.

38 Cheese Factory,

1889/c.1925

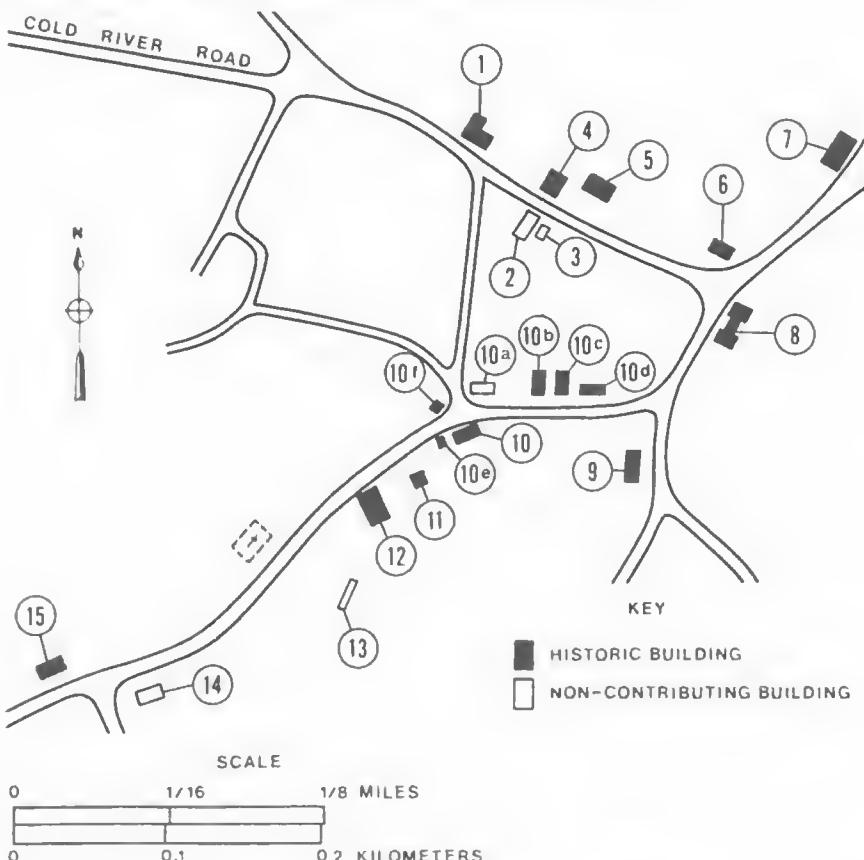
Gable roof, 2½ stories.

39 Ski Shelter, c.1935

Adirondack Rustic style, stone.
 Features: cobblestone, rustic
 work.

A NORTH SHREWSBURY HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Scattered along the roads that radiate out from the central green of North Shrewsbury village are a number of residences and civic buildings dating from the mid to late 1800s.



Northam Store (A8, c. 1850)



Northam Church (A4, 1841)

NORTH SHREWSBURY HISTORIC DISTRICT

A1 House, c.1858
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, entry pilasters, entry entablature.

A2 Fire Station, c.1968
Non-contributing due to age.

A3 House, c.1980
Non-contributing due to age.

A4 Church, 1841
Greek Revival style, gable roof, 1 story.
Features: entry pilasters, entry entablature, ridge tower.

A5 School, c.1877
Gable roof, 1 story.
Features: bank of windows.

A6 Barn, c.1900

A7 House, c.1852
Greek Revival style, gable roof, 1½ stories.
Features: corner pilasters, distinctive lintelboards.

A8 Store, c.1850
Gable roof, 1½ stories.
Features: transom, bay window, corner pilasters, Queen Anne porch, original storefront.

A9 House, c.1867
Classic Cottage
Features: entry entablature, transom, sidelights.

A10 House, c.1867
Gable roof, 1½ stories.
Features: kneewall window.

A10a Garage, c.1950
Non-contributing due to age.

A10b Barn, c.1900

A10c Barn, c.1900

A10d Shed, c.1915

A10e Garage, c.1920

A10f Barn, c.1895

A11 Shop, c.1970
Non-contributing due to age.

A12 Factory, c.1870
Gable roof, 2½ stories.

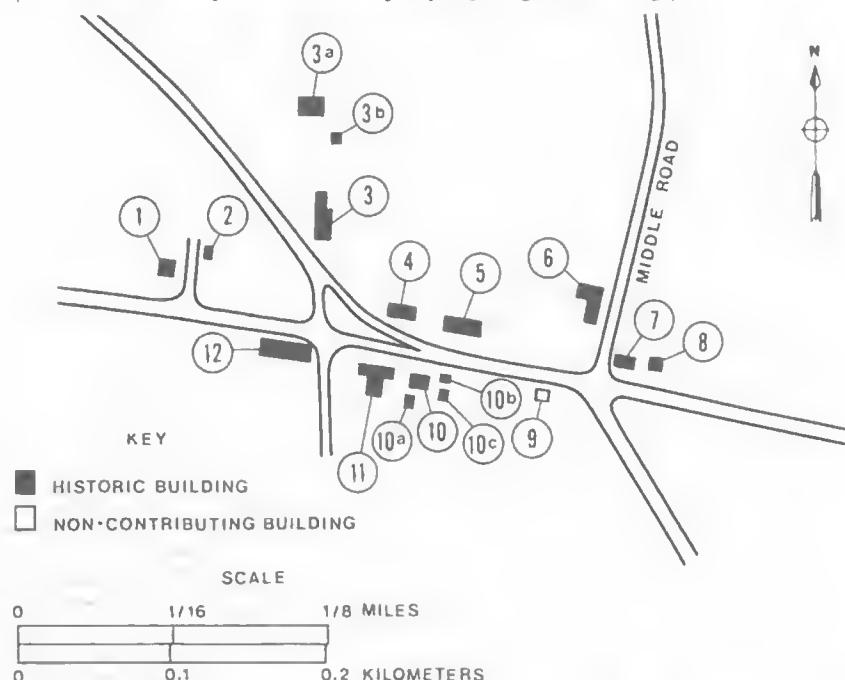
A13 Mobile Home, c.1970
Non-contributing due to age.

A14 House, c.1970
Non-contributing due to age

A15 House, c.1850
Greek Revival style, Classic Cottage.
Features: kneewall window, paneled corner pilasters, porch, entry pilasters, entry entablature.

B SHREWSBURY CENTER HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Attractive Federal and Greek Revival style buildings stand in the deep shade of the tree-lined road that runs through Shrewsbury Center. One of the oldest villages in town, it is sited on a high ridge near the route of the Crown Point Military Road, and throughout the 19th century served as a focus for the surrounding agricultural community.



(B11, c.1810/c.1845)



(B3, 1852)

SHREWSBURY CENTER HISTORIC DISTRICT

B1 House, c.1815
Cape Cod.
Features: Queen Anne porch.

B2 House, c.1815
Cape Cod, brick.
Features: transom.

B3 Church, 1852
Architect/builder: Rev. Noah Johnson.
Greek Revival style, gable roof, 2 stories.
Features: full entablature, corner pilasters, entry pilasters, entry entablature, ridge tower, hood moldings.

B3a Shed, c.1925

B3b Shed, c.1910

B4 House, c.1810/c.1845
Greek Revival style, Georgian plan.
Features: paneled entry pilasters, entry entablature, sidelights.

B5 House, c.1820
Classic Cottage.
Features: kneewall window.

B6 House, c.1850
Gable roof, 1½ stories.

B7 House, 1850
Gable roof, 1½ stories.

B8 School, c.1865
Gable roof, 1 story.
Features: transom, entry entablature, bank of windows.

B9 House, c.1978
Non-contributing due to age.

B10 House, c.1865
Gable roof, 1½ stories.

B10a Garage, c.1920

B10b Garage, c.1920

B10c Barn, c.1920

B11 House, c.1810/c.1845
Greek Revival style, brick, gable roof, 2½ stories.
Features: sidelights, enriched cornice, Italianate porch, arched wall panels, wall pilasters.

B12 Barn, c.1890

CUTTINGSVILLE HISTORIC DISTRICT

Cuttingsville was transformed from a small milling village to the main commercial center of Shrewsbury after the construction of the railroad through town in 1849. It is particularly noted for the Laurel Glen Mausoleum and Bowman house as well as a number of handsomely detailed Greek Revival and later Queen Anne style buildings that were built for prosperous local tradesmen and merchants.



Hunton and Dow houses (C16, c.1840; C17, c.1844)



VT Route 103



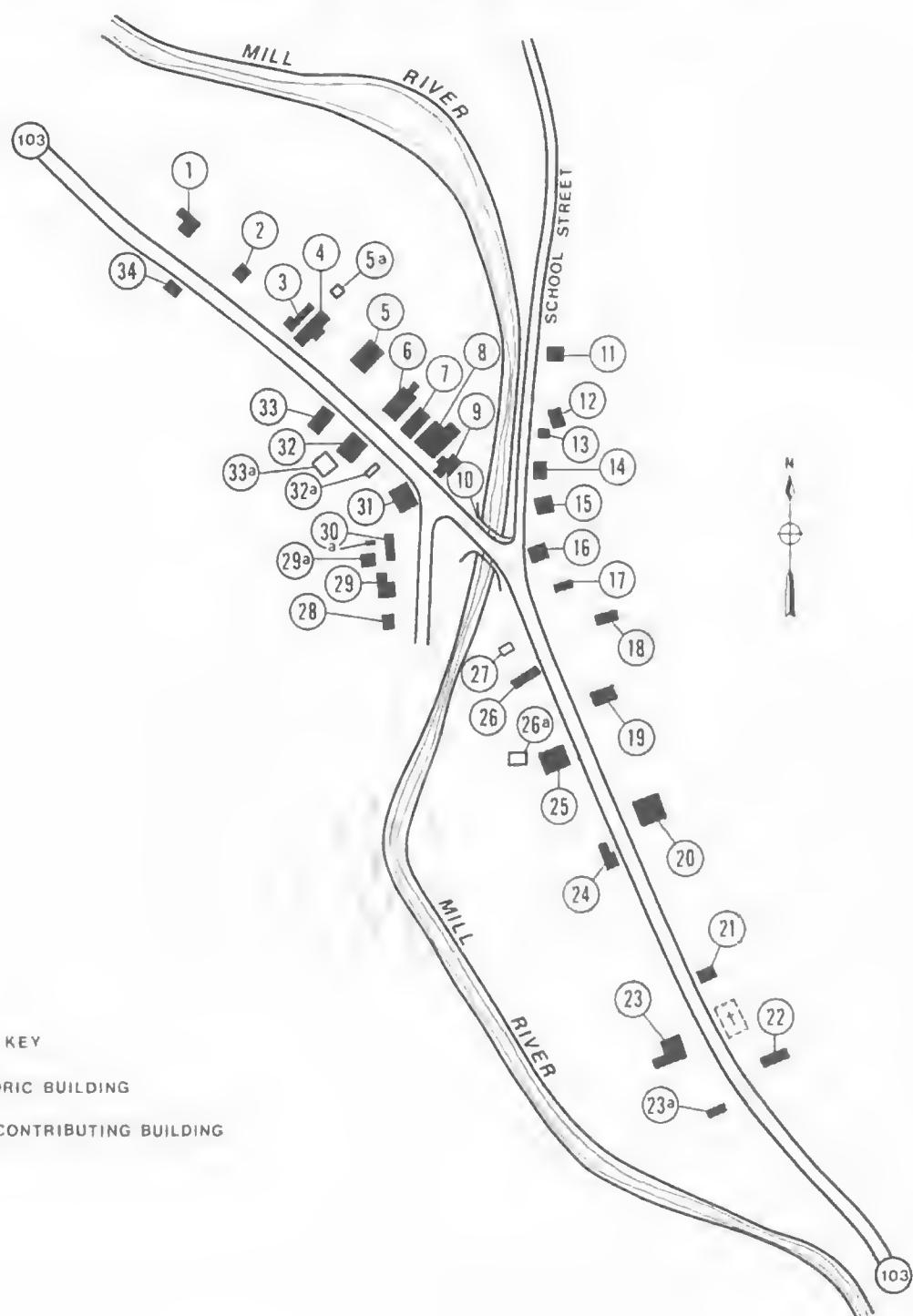
Cuttingsville Church (C19, 1890)



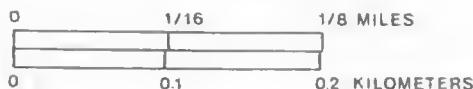
(C18, c.1843)

C CUTTINGSVILLE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SCALE



CUTTINGSVILLE HISTORIC DISTRICT

C1 House, c.1840
Greek Revival style, sidehall plan, 1½ stories.
Features: entry columns, sidelights, entry entablature.

C2 House, c.1885
Gable roof, 1½ stories.

C3 House, c.1835
Classic Cottage.
Features: Italianate porch.

C4 House, c.1875
Vernacular-Italianate style, sidehall plan, 2 stories.
Features: distinctive lintelboards, round arch window, Colonial Revival porch, porch.

C5 House, c.1940
Vernacular-Bungalow style, gable roof, 1 story.
Features: porch.

C5a Garage, c.1960

C6 House, c.1915
Colonial Revival style, four-square.
Features: sidelights

C7 Store, c.1905



Gable roof, 2 stories.
Features: Queen Anne porch

C8 Store, c.1905
Gable roof, 3 stories.

C9 Gas Station, c.1930
Bungalow style, stucco, hip roof, 1 story.

C10 Bridge, 1928
Pony truss.
Features: Warren truss.

C11 School, c.1855
Gable roof, 2 stories

C12 House, c.1860
Greek Revival style, gable roof, 1½ stories.
Features: paneled entry pilasters, entry entablature, bay window

C13 House, c.1850
Classic Cottage.
Features: kneewall window, Queen Anne porch.

C14 House, c.1860
Vernacular-Greek Revival style, Classic Cottage.
Features: entry pilasters, entry entablature.

C15 House, c.1865
Gable roof, 2 stories.
Features: Colonial Revival porch, leaded glass window.

C16 House, c.1840
Federal-Greek Revival style, sidehall plan, brick, 2½ stories.
Features: entry pilasters, stone lintels, gable fan, entry fanlight, recessed porch, recessed balcony, reveals.

C17 House, c.1844
Greek Revival style, sidehall plan, 2 stories.
Features: recessed porch, recessed balcony, gable fanlight, full entablature, cast-iron, flushboard siding, paneled corner pilasters, distinctive door.

C18 House, c.1843
Greek Revival style, gable roof, 1½ stories.
Features: sidelights, Queen Anne porch

C19 Church, 1890
Architect/builder: A. B. Edson.
Vernacular-Italianate-Queen Anne style, gable roof, 1 story.
Features: side tower, cornice brackets, round window, roof finials.

C20 Mausoleum, 1881



Architect/builder: G. B. Croft.
Greek Revival style, stone.
Features: roof finials, enriched cornice, enriched frieze, marble, name inscription.

C21 Greenhouse, c.1881
Italianate-Queen Anne style.
Features: wall pilasters, enriched frieze, enriched cornice, peaked lintelboards.

C22 House, c.1860
Gable roof, 1½ stories.

C23 House, 1882



Italianate-Queen Anne style, hip roof, 2 stories.
Features: enriched frieze, roof finials, beltcourse, porch, sidelights, distinctive lintelboards.

C23a Carriage Barn, c.1880
Features: beltcourse

C24 House, c.1858
Greek Revival style, Classic Cottage.
Features: entry pilasters, entry entablature.

C25 House, c.1830
Federal-Greek Revival style, Georgian plan, brick.
Features: flat arches, distinctive chimney, sidelights, Colonial Revival porch.

C26 House, c.1875
Gable roof, 2½ stories.
Features: round window, porch.

C26a Garage, c.1960
Non-contributing due to age.

C27 Store, c.1978
Non-contributing due to age.

C28 House, c.1830
Gable roof, 1½ stories.

C29 House, c.1880
Vernacular-Italianate style, gable roof, 2½ stories.
Features: distinctive lintelboards.

C30 House, c.1840
Greek Revival style, Classic Cottage.
Features: kneewall window, entry pilasters, sidelights, entry entablature.

C30a Carriage Barn, c.1890

C31 Bank Barn, c.1885

C32 Store, c.1840
Federal-Greek Revival style, brick, gable roof, 2 stories.
Features: marble, beltcourse, wall pilasters.

C32a Garage, c.1905
Non-contributing due to age.

C33 House, c.1850
Greek Revival style, sidehall plan, 2 stories.
Features: corner pilasters, entry pilasters, entry entablature, bay window.

C33a Garage, c.1945
Non-contributing due to age.

C34 House, c.1850
Gable roof, 1½ stories.



SUDBURY

Sudbury is a town of broken hills and stream valleys, a transition between the broad Champlain Valley to the north and west, and the Taconic Range to the south and east. Many of its scattered farms have been continuously cultivated for almost two centuries. The village of Sudbury, built around an 1807 church, developed as a social center for the dispersed farming community. Located atop a knoll on the old Hubbardton Turnpike (now VT Route 30), it has remained virtually unchanged since 1875. In the latter half of the 19th century, recreational development began near Lake Hortonia. The resulting vacation buildings, together with the church, farms, and schools of the earlier period, form the architectural legacy of pastoral Sudbury.

EARLY SETTLEMENT of Sudbury was aided by the Crown Point Military Road, blazed in 1759. Running southeast to northwest through the town, the road followed a route now roughly traced by Willowbrook Road, VT Route 73, and Town Road. In 1911 the local chapter of the Daughters of the American Revolution placed two stone markers on the route, drawing attention to the road and its importance. History enthusiasts now regularly traverse its length.

In 1787 Noah Merritt, a Revolutionary War

Timothy Miller of Boston established this farm (13), one of the first in Sudbury, on the south side of Miller Hill near the Crown Point Military Road. Among historic buildings on the property are a well-preserved 1810 Cape Cod type house and a number of 19th century barns.

veteran, settled on the old military road at the eastern edge of town. His farm became known as "Spunkhole," meaning fire pit, when he began firing bricks made of clay that was dug on the property. Merritt built his house (27, c.1790) in brick Flemish bond with the burnt brick-ends of headers forming a diamond pattern in the end-walls. Another veteran, Aaron Jackson, settled in the northwest corner of town, along a branch of the military road that went to Fort Ticonderoga. He also dug clay, fired bricks, and built his home (wing of 1) about the same time.

Roger Burr established the first sawmill in Sudbury in 1784 at the outlet to Burr Pond and soon operated a cider mill nearby. He also likely built the first 2 story wood-frame house (31, c.1800) in town just up from his mills. Second-story windows that abut the eaves and half-length sidelights flanking the entry hint at the early construction date of Burr's home.

Another early settler along the military road, Timothy Miller, sited his farmstead near the only portion of the Otter Creek that bends into Sudbury. His 1810 farmhouse (13) can easily be identified as a Cape Cod type by its central chimney mass and broad, shallow, gable roof.



When the first floor of the 1807 Congregational Church (20) was remodeled in the 1850s to make space for a Town Hall, Gothic spires and cresting were added to the steeple. Their bristling profiles offer a whimsical contrast to the Federal style simplicity and detailing of the original building.

Many of the mid 19th century outbuildings on the farm remain, and one, a horse barn, has the date 1844 tacked into it with old rosehead nails.

THE VILLAGE OF SUDBURY grew up at the head of the Hubbardton Turnpike as the social focal point for the farming community. Chartered in 1805, the turnpike connected the village with Castleton and profited from stage and drover traffic between Middlebury and Castleton. Local Congregationalists had organized in 1803, and in 1807 they hired Charles Stewart to build their church (20) on a green at the terminus of the turnpike. A well-proportioned and detailed Federal style structure, it follows a design in an 1797 architectural pattern book, Asher Benjamin's *The Country Builder's Assistant*. The green, just west of the church, was owned by the Church Society and surrounded by a fence. Its gates were kept locked except on "public days and days of religious worship." On the north end of the green a large Federal-Greek Revival style house (19) was built c.1830. Representative of the role of the village as a social center, the building originally served as a tavern. Its conversion by mid century to a store and post office came in part as a response to the vigorous statewide temperance campaign that led to the 1854 outlawing of the manufacture and sale of alcoholic beverages in Vermont.

An earlier reform campaign, the Anti-Masonic movement, which swept over Vermont from 1826 to 1835, also had an impact on life in Sudbury. Maj. Barnard Ketcham, a veteran of the War of 1812, son of an early settler and a Mason, married Aaron Jackson's daughter and in 1826 added a magnificent, brick Georgian plan house (1) to the original Jackson home.



In 1826 Major Barnard Ketchum added this elegant, Federal style, 2 story house (1) to his older brick home (now the wing). Its most striking feature is the central doorway with fluted Corinthian columns and delicate leaded patterns in the sidelights and fanlight, all details echoed in the second floor window above.

Ranking among the best Federal style houses in Vermont, it has exceptional entry detail with tapered, fluted Corinthian columns, and an eagle in its fanlight. Above the entry a curved marble arch echoes the curve of the fanlight, and its keystone is inscribed with a Masonic sign. Between 1826 and 1851 Ketcham's home was the "temple" for the sometimes furtive meetings of the Washington Masonic Lodge. (The Masons were disliked in this period for being a secretive society that was thought to have undue influence on government.) Ketcham's home reportedly was sacked and its contents burned at the height of the Anti-Masonic excitement about 1835.

Sudbury farmers began raising sheep during the second quarter of the 19th century because the protective tariffs of 1824 and 1828 made it profitable. By 1840 some 800 Sudbury residents tended over 11,000 sheep. A number of farmhouses in town date from this period. The majority (3, 4, 5, 7, 9, 26, 36, 37) are variations on the modest, 1½ story, Classic Cottage plan with details such as paneled corner pilasters or entry entablatures from the Greek Revival style.

Scattered among these outlying farms, district schoolhouses were constructed to fulfill the educational needs of residents. Two of these schoolhouses (11, 1839; 21, 1829) still stand. They were built of stone in a manner similar to many rubblestone structures near Lake Champlain. The stone District School No. 3 (21), noted for a graceful Federal style entryway with semi-elliptical arch and keystone, has a distinct

Courtesy Vermont Historical Society



An 1869 engraving shows the Hyde Manor Hotel (25a), a large-scale version of an Italianate style villa, four years after it was built. Later in the century other buildings were added to this resort, including an octagonal recreational hall (25k, c.1900) where gentlemen retired to smoke and gamble.



This camp (29), one of the first private summer homes on Lake Hortonia, was built in 1896 for Charles Chandler. Although fairly simple in design, its porch columns and gambrel roof show the influence of the Colonial Revival style.

change in the stonework in its gable peak, evidence of a later roof alteration.

RESORT DEVELOPMENT began in Sudbury at mid century. The Hyde family had long run a tavern and inn on the turnpike south of the village, but a fire destroyed the old inn in 1862, and in 1865 the 4 story, Italianate style Hyde Manor (25a) was constructed. A mineral spring on the property was a prime attraction, and after 1871 guests arrived by rail via the Addison Branch railroad in neighboring Whiting and traveled south through Sudbury village to the Manor. A hotel (18, c.1870) in the village and a nearby dance hall (15, c.1860) appear to have benefited from this traffic.



This late 19th century farm complex (8), located in the northeast corner of Sudbury, includes a large 2 story house (c.1905) with Colonial Revival style features, a windmill, and a number of barns and other outbuildings. Here the Whittaker family developed polled Ayrshire dairy cattle, a breed for which Rutland County was renowned.

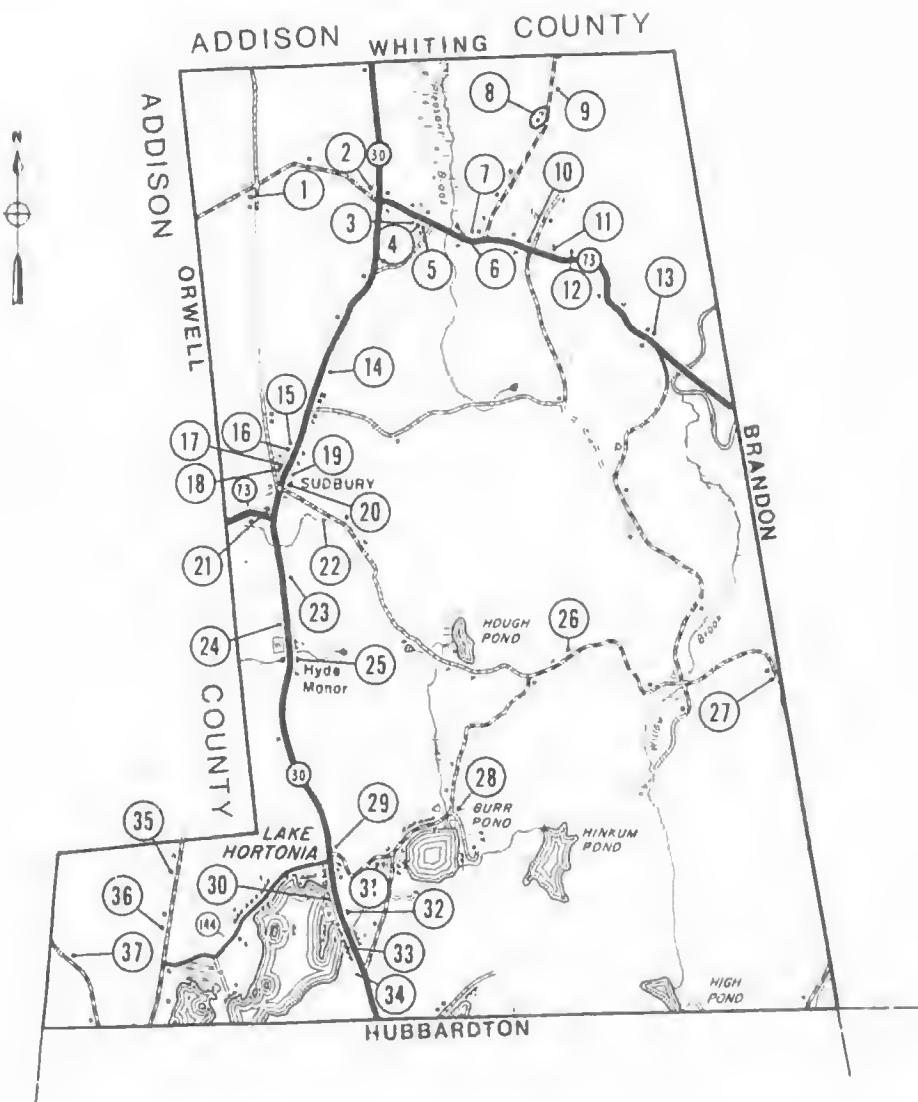
As Hyde Manor prospered and the tastes of the resort-going public changed in the last years of the 19th century, numerous outbuildings with special recreational functions were added to the resort, including a casino (c.1885) and an octagonal structure (c.1900) used for gentlemen's card games and smoking. Visitors could also elect a mile and a half carriage ride to the Manor boathouse (30, c.1870) to enjoy an excursion on Lake Hortonia. Nearby, the Hortonia (32, c.1850) offered hotel lodging for those vacationers who preferred to stay directly on the lakeshore.

At the turn of the century, as vacationers sought more informal ways to enjoy their leisure, summer residents began to appear in Sudbury. An 1896 camp (29) with a Colonial Revival style porch built by Charles Chandler near the lake typifies this development. More unusual is a Tri-Gable Ell plan house (16) in the village built in 1900 as a summer home for a member of the Crotto family. Near the lake, the construction of camps continues to the present.

Sudbury today retains much of its early 19th century rural charm. Many historic farmhouses still line the town roads. The elegant Major Keteham house stands out as an example of meticulous private restoration. The Federal style Congregational Church, stone District School No. 3, and the outstanding collection of buildings that comprise Hyde Manor are all listed on the National Register of Historic Places. Through a combination of continuous use and conscious restoration Sudbury has successfully preserved a unique architectural heritage.

TOWN OF SUDBURY MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listing that follows.)



TOWN OF SUDBURY
Sites listed in
the State Register
of Historic Places
(For locations
see town map.)

1 House, c.1790/1826



Federal style, Georgian plan, brick.
 Features: carriage bays, gable fanlight, splayed lintels, marble, enriched cornice, keystones, entry fanlight, sidelights, entry columns, leaded glass window, Palladian window, date inscription.
 Related barn.

2 (Farm)

a. Inn, c.1810
 Federal style, Georgian plan, hip roof.
 Features: enriched cornice, sidelights.
 b. Barn, c.1920
 Board and batten.
 c. School, c.1880
 Gable roof, 1 story.
 Features: cupola, round window.
 d. Shed, c.1930
 e. Shrd, c.1920
 Board and batten.

3 House, c.1850

Gable roof, 1 story.
 Features: Queen Anne porch.

4 House, c.1850

Vernacular-Greek Revival style, Classic Cottage.
 Features: enframed pilasters, sidelights, paneled corner pilasters, paneled entry pilasters.

Related carriage barn.

Features: metal ventilator.

5 House, c.1840

Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: entry entablature, entry pilasters, sidelights.

Related barn.

6 Store, 1906

Gable roof, 2 stories.
 Features: porch.

7 House, c.1850

Classic Cottage.
 Features: Queen Anne porch, full entablature.
 Related garage.

8 (Farm)

a. Barn, c.1900
 b. Shed, c.1900
 c. Outbuilding, c.1920
 d. Sugarhouse, c.1920
 e. Stable, c.1920
 f. Garage, c.1940
 g. House, c.1870
 Gable roof, 2½ stories.
 h. Carriage Barn, c.1920
 Gambrel roof.
 i. Garage, c.1940
 j. House, c.1905
 Vernacular-Colonial Revival style, Foursquare.
 Features: Colonial Revival porch, pressed stone, distinctive dormer k Windmill, 1904
 l. Barn, 1894
 Gambrel roof.
 Features: metal ventilator
 m. Shed, c.1910
 n. Shed, c.1930

9 House, c.1860

Classic Cottage
 Features: Queen Anne porch, kneewall window, raking window.

10 House, c.1890

Gable roof, 2 stories.
 Features: Queen Anne porch, Gothic wall dormer, stickwork, continuous architecture.
 Related barn.

11 School, 1839

Stone, gable roof, 1 story.
 Features: narthex, date inscription.

12 House, c.1890

Gable roof, 1½ stories.
 Features: Queen Anne porch
 Related barn

13 (Farm)

a. House, 1810
 Cape Cod
 Features: massive central chimney, transom, sidelights
 b. Garage, c.1930
 c. Shed, c.1880
 d. Shed, c.1930
 e. Barn, c.1880
 f. Barn, c.1880
 g. Barn, 1844/1910
 Features: date inscription
 h. Shed, 1907
 i. Corn Crib, c.1880

14 House, c.1840

Vernacular-Greek Revival style, Georgian plan.
 Features: sidelights, transom, cornice brackets, Italianate porch.

Related barn.

15 House, c.1860

Gable roof, 1½ stories.
 Features: kneewall window, ballroom.

16 House, 1900

Gable roof, 2 stories.
 Features: Queen Anne porch.

17 Store, c.1840

Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: cornet pilasters, Italianate porch, original storefront.

18 Hmld, c.1870

Vernacular-Italianate style, gable roof, 2½ stories.
 Features: porch, cornice brackets.

19 House, c.1830

Federal-Greek Revival style, Georgian plan.
 Features: entry pilasters, transom, sidelights, entry entablature.
 Related barn

20 Church, 1807/c.1850

Federal style, gable roof, 2 stories.
 Features: enriched cornice, entry pilasters, full entablature, keystones, entry lamplight, Palladian window, ridge tower, wood crusting, roof finials, gable fanlight, distinctive door.
Listed in the National Register of Historic Places

21 School, 1829



Vernacular-Federal style, stone, gable roof, 1 story.
 Features: bank of windows, keystones, date inscription.
Listed in the National Register of Historic Places

22 House, c.1860

Greek Revival-Queen Anne style, gable roof, 1½ stories.
 Features: corner pilasters, Queen Anne window, bargeboard, sunburst, porch.

23 House, c.1865

Vernacular-Italianate style, gable roof, 2 stories.
 Features: porch, bay window, Related shed, barn, barn

24 House, c.1850

Greek Revival style, pavilion with eaves.
 Features: paneled corner pilasters, sidelights, entry entablature.
 Related carriage barn, barn, chicken coop.
 Features: bargeboard

25 Hyde's Hotel

a. Hotel, 1865
 Italianate style, gable roof, 4 stories.
 Features: cornice brackets, porch.
 b. Recreational Hall, c.1885



Features: cupola.
 c. Recreational Hall, c.1885
 d. Servants Quarters, c.1870
 Gable roof, 1½ stories.
 Features: door hood, cupola.

e. Springhouse, c.1955
 f. Ice House, c.1885
 Features: cupola.

g. Shop, c.1885
 h. Servants Quarters, c.1900
 Gable roof, 2½ stories.

i. House, c.1885
 Vernacular-Italianate style, jerkinhead roof, 2 stories.
 Features: cornice brackets.
 j. House, c.1895
 Jerkinhead roof, 2 stories.
 k. Recreational Hall, c.1900
 Octagon.
Listed in the National Register of Historic Places

26 House, c.1850

Classic Cottage.
 Features: full entablature, Gothic wall dormer, Queen Anne porch.
 Related barn, barn, shed.

27 (Farm)

a. House, c.1790
 Brick, 2 stories.
 Features: flat arches, decorative brickwork.
 b. Shed, c.1890
 c. Barn, c.1880
 Features: cupola.
 d. Barn, c.1920
 e. Shed, c.1890
 f. Garage, c.1940

28 School, c.1890

Gable roof, 1 story
 Features: bank of windows.

29 Camp, 1896

Wood shingle, gambrel roof, 1½ stories.
 Features: Colonial Revival porch.

30 Boathouse, c.1870



Gable roof, 1½ stories.
 Features: cornice brackets, bargeboards.

31 (Farm)

a. House, c.1800

Vernacular-Federal style, Georgian plan.

Features: sidelights.

b. Barn, c.1880

c. Bank Barn, c.1910

d. Barn, c.1900

Gambrel roof.

e. Ice House, c.1880

f. Sugarhouse, c.1890

g. Shop, c.1970

32 Hotel, c.1850

Gable roof, 3 stories.

Features: porch, entry

pilasters, entry entablature.

33 House, c.1860

Greek Revival style, sidehall plan, 1½ stories.

Features: paneled entry pilasters, entry entablature, paneled corner pilasters.

34 House, c.1830

Cape Cod.

Features: transom, Queen Anne porch.

35 House, c.1840

Sidehall plan, 1½ stories.

Features: full entablature.

36 House, c.1840

Greek Revival style, Classic Cottage.

Features: kneewall window, corner pilasters, entry pilasters, entry entablature. Related garage.

37 House, c.1840

Vernacular-Greek Revival style, Classic Cottage.

Features: sidelights, entry entablature.

Related barn, barn, garage.



TINMOUTH

The hilly town of Tinmouth, split into an east town and west town by Tinmouth Mountain and drained by three rivers, was the original county seat of Rutland County. By the end of the American Revolution many farms were established in the town, and soon post riders between Rutland and Bennington regularly traveled along the Tinmouth River valley road. The early promise of civic and commercial importance for Tinmouth faded when the county seat was moved to Rutland in 1784 and the post road was shifted to the Otter Creek valley in Wallingford about 1800. However, the discovery of bog iron and the industry it spawned sustained the growth and trade of a small crossroads village, Tinmouth Center (now on VT Route 140). About the time the last iron works closed in 1837, farmers began relying on dairying for their income and the village became a small-scale dairy processing and commercial center. Untouched by the railroad and, in the 20th century, by tourism and by major highways, Tinmouth harbors a well-preserved collection of modest pre-1850 farmhouses and a village that retains the scale and diffused siting of an early rural town center.

AS THE SEAT OF COUNTY GOVERNMENT from 1781 to 1784, Tinmouth became the home

Among the architectural landmarks of Tinmouth are four early houses with striking gambrel roofs. This one (10), with its slightly flared roofline, was built about 1790. The gambrel roof is rare in Vermont, and probably was introduced here by settlers from the Hudson River valley area where it is more often found.

of settlers like Nathaniel Chipman, an eminent Rutland jurist and one of the men who negotiated the admission of Vermont to the United States in 1791. (A monument to Chipman is in the Tinmouth cemetery.) The first county jail and an inn used as the county courthouse stood along what became by 1790 the stage route, now East Road. An inn (10), near the site of the old courthouse, likely dates from just after this period, but before the shift of the stage route to the Otter Creek valley.

Farmers successfully raised wheat as a cash crop beginning in the 1790s, and about this time they started to build their first wood-frame homes. A c.1790 house (6, moved to its present site), possibly built by a member of the Allen family, has the typical Cape Cod form of such homes, but also has the unusual features of dentiluated eave and entry cornices and fluted pilasters flanking its door. Also, at least four residents had their Cape Cod plan houses (1, 10, 18, 21) built with a gambrel roof, an even more unusual feature in Vermont.

The discovery of bog iron in the swamps of the Tinmouth River led to development of an iron industry with a smelting furnace and forge in



This Cape Cod type house (6) was built around 1790, perhaps by a member of the Allen family, and retains a nicely detailed Federal style entryway. The paneled door and its five-pane transom are framed by fluted pilasters and capped by a delicate, denticulated cornice, smaller in scale than the one trimming the eavesline. The porch is a recent addition.

operation by 1800. In the central part of town a prolific and successful ironware manufactory became established just downstream from a sawmill. On a hill overlooking both, Tinmouth Center evolved. Merchant and farmer Noah Sawyer had his home (A11) built there in 1816 with a Federal style entry including sidelights, a fanlight, and a sophisticated door hood, a very rare feature on houses of this period. Residents built their second meetinghouse (rear section of A5) in the village in 1821, and in the 1830s replaced that with a new church (burned in 1969) on the village green. Nearby, wealthy farmer Levi Rice had his large Georgian plan home (A9) built about 1835.

The 1820s and 1830s were prosperous times for Tinmouth with over 1,000 residents living in town, laboring at the ironworks or raising sheep and potatoes on farms. A number of substantial homes, indicative of their owners' successes, were built throughout town. At the north end of East Road a member of the Clark family had an interesting rubblestone house (14, c.1825) with an elegant Federal style doorway constructed on his farm. Further south, farmer Lyman Cobb had a Greek Revival style home (16) built about 1835. In the southwestern corner of town the Salem, New York, to Rutland stage stopped at a well-proportioned, sidehall plan, Greek Revival style farmhouse (25, c.1800/c.1845) and a milestone in the wall there marks the midway point on that route.

When the ironware works closed its doors in 1837, many residents left and the population of the town dropped to 780 residents by 1840. Farming and farm-related commerce remained the lifeblood of the town. Alpheus Packard converted the old ironworks site into a grist and saw mill and had a Classic Cottage type home (11, c.1835) built nearby. Levi Rice, Jr., opened a store c.1850 in what had been the 1821 town meetinghouse (rear section of A5). Investing in



Contrasting with the nearly two-foot thick, roughly cut, field-stone walls of this house (14, c.1810) is the sophisticated front entrance. Its design was derived from a "Venetian door" in master builder Asher Benjamin's handbook, American Builder's Companion, published in 1806. Although the original glass under the polished marble arch has been replaced, the paneled reveals of the doorway and sidelights remain.

their children's futures, residents financed the building of School No. 6 (A1) c.1860 on the village green.

AFTER THE CIVIL WAR Tinmouth farmers, like their counterparts in other towns, increased the size of their dairies and began to manufacture cheese and butter. Larger dairies required larger barns designed for wintering and milking more cows. The Gilbert family, who owned several farms on the Danby road, had such a barn (17) constructed c.1875 with doorways and a ventilator cupola detailed in the Italianate style. The Grover family, who purchased the old Salem to Rutland stage stop (25) about 1860, began the manufacture of cheese about the same time in the wing of the farmhouse. Around 1885 a creamery (A6) was built in the village to produce butter, then gaining ascendancy over cheese as the main dairy product of Vermont. About the same time farmers banded together to build a Grange Hall (A4) where they could share their political concerns and meet socially. To take advantage of this increased activity in the village, a new owner of the Tinmouth Store (A5) added an Italianate style front to the old store, nearly doubling its size.

In the 20th century fluid milk, delivered by wagon and later by truck to the nearest railroad depot, became the end-product of dairy farms. By 1920 the population of Tinmouth had dropped to 349 residents, and many farms were consolidated. The larger dairy herds, along with the new health regulations that required washable concrete floors, resulted in construction of large, gambrel-roofed, ground level stable barns (3, 21b, 24c) on some of the farms.



During the mid 1800s this well-preserved hillside farmhouse (22, c.1840), with a somewhat unusual asymmetrical placement of windows on the front wall, was owned by the Valentine family. In 1821 General Jonas Clark of Middletown Springs bought land with waterpower and a quarry just southwest of this house. Here he built the first mill to saw marble in Rutland County, running the business for about thirty years.

Tinmouth Pond in the southeast corner of town became popular by the 1920s as a site for the construction of summer camps. Used since the 1780s as a source of waterpower for small mills at its outlet, the pond was renamed Chipman Lake in 1923 to enhance its image as a recreational haven. A dance pavilion (38, c.1915) on the south lake shore attracted summer residents and others throughout the decade. By 1930 many small camps lined the western lakeside. Most were plain, single story structures with eaves-front porches (e.g. 28, 29), often with small matching garages (e.g. 34, 35), and some were built with rustic decorative elements (e.g. 30, 33).



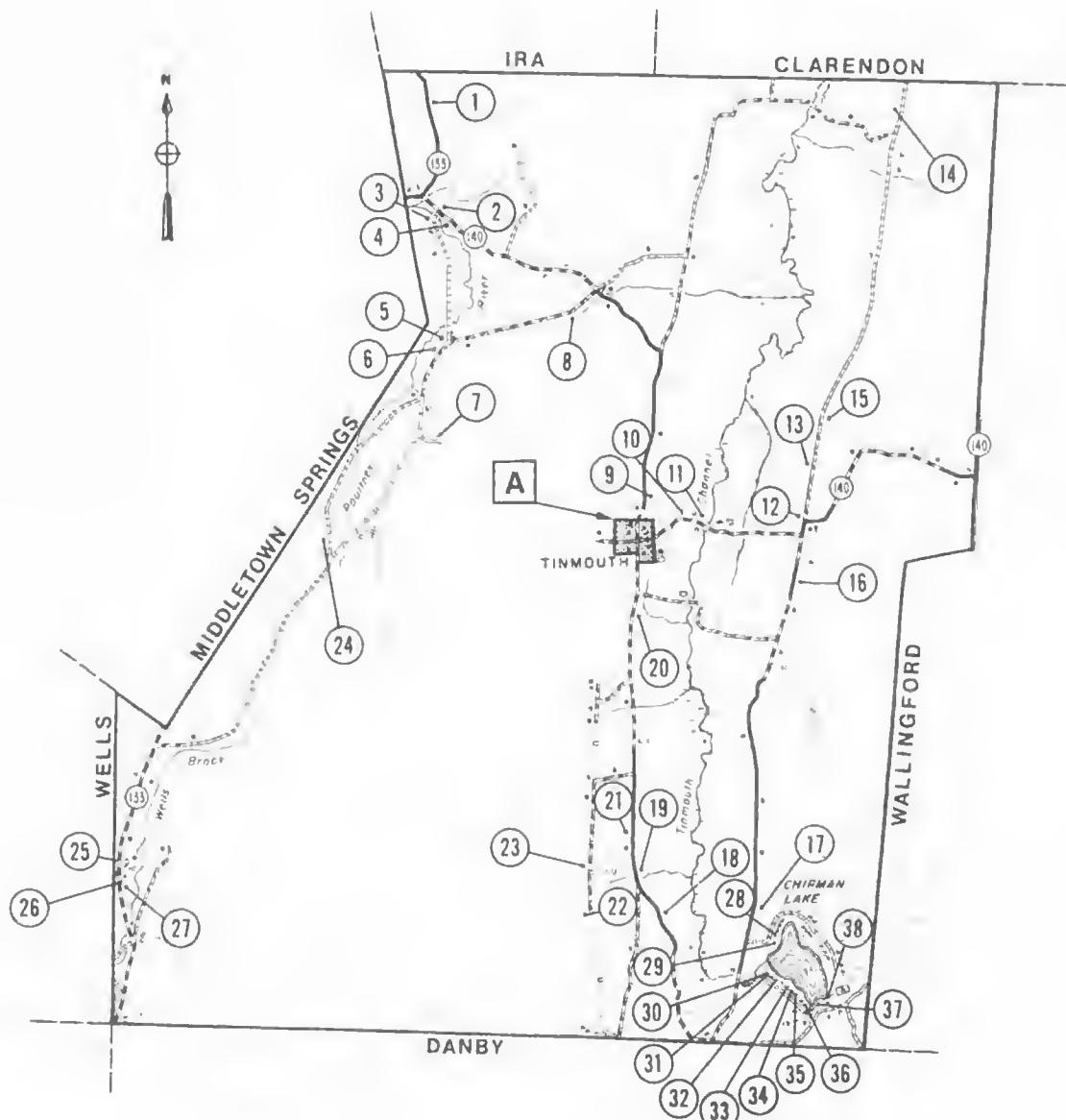
This barn (8, 1915), on the farm once owned by the Norton family, is a good example of an early 20th century barn. The stables are on the ground level with hay lofts above, and attached to the left side is the milkhouse.

Today the architectural landscape of Tinmouth consists of farmhouses dating from 1790 to 1850 with later outbuildings clustered nearby. These homes witnessed the times of early diversified farming, the iron industry, some sheep raising, and finally the lasting success of dairying. Tinmouth Center likewise has representative buildings from these years and is listed as a historic district in the National Register of Historic Places. As a 1976 bicentennial project, residents restored the Tinmouth Store and made it their library and a fitting home for the town records. This effort to preserve the past should inspire the increasing number of new town residents to respect and restore the architectural legacy of historic Tinmouth.

TOWN OF TINMOUTH MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



**TOWN OF
TINMOUTH**
Sites listed in
the State Register
of Historic Places
(For locations
see town and
historic district
maps.)

1 (Farm)

a. House, c.1797
Gambrel roof, 1½ stories.
Features: massive central chimney.
b. Barn, c.1840
Gambrel roof.
c. Barn, c.1890
d. Chicken Coop, c.1920

2 (Farm)

a. House, c.1850
Greek Revival style, Classic
Cottage.
Features: sidelights, entry pilasters,
entry entablature, corner pilasters,
full entablature.
b. Barn, c.1890
c. Barn, 1959

3 Barn, c.1925

Gambrel roof.
Features: metal ventilator.

4 School, c.1840

Gable roof, 1½ stories.

5 House, c.1840

Greek Revival style, Classic
Cottage.
Features: corner pilasters, full
entablature, entry pilasters,
entry entablature, sidelights,
stacked wall construction.

6 House, c.1790**Cape Cod.**

Features: transom, massive
central chimney, enriched cor-
nices, entry pilasters, entry enta-
blature.

7 House, c.1840

Vernacular-Greek Revival
style, Classic Cottage.
Features: transom, entry
pilasters, entry entablature.

8 Barn, 1915

Features: cupola.
Related barn.

9 House, c.1855

Greek Revival style, sidehall
plan, 2½ stories.
Features: sidelights, entry enta-
blature, entry pilasters.
Related barn, barn.

10 House, c.1790
Cape Cod, gambrel roof.
Features: belcast roof.

11 House, c.1835
Classic Cottage.
Features: entry entablature.

12 (Farm)
a. House, c.1830
Georgian plan.
Features: entry entablature, ball
room, entry pilasters.
b. Barn, c.1900
c. Barn, c.1840/c.1880
d. Shed, c.1880

13 House, c.1855
Greek Revival style, Classic
Cottage.
Features: paneled corner
pilasters, sidelights, entry enta-
blature.

14 House, c.1810
Federal style, stone, gable roof,
2½ stories.

Features: fieldstone, reveals,
sidelights, entry fanlight,
keystones.
Related barn.

Features: cupola.

15 House, c.1845
Greek Revival style, Georgian
plan.
Features: transom, sidelights,
paneled entry pilasters, corner
pilasters.
Related barn, barn.
Features: cupola

16 House, c.1835

Greek Revival style, Georgian
plan, brick.
Features: marble lintels, side-
lights, transom, reveals.

17 (Farm)

a. House, c.1865
Vernacular-Greek Revival style,
gable roof, 2½ stories.
Features: corner pilasters, Colonial
Revival porch.
b. Garage, c.1960
c. Barn, c.1875
d. Barn, c.1875

18 House, c.1790
Cape Cod, gambrel roof.
Features: belcast roof.

19 School, c.1850
Gable roof, 1 story.

20 House, c.1850
Greek Revival style, gable
roof, 2½ stories.
Features: marble, sidelights,
paneled entry pilasters, entry
entablature, paneled corner
pilasters, gable window, full
entablature.

Related barn.
Features: cupola, cornice
brackets.

21 (Farm)
a. House, c.1800
Cape Cod, gambrel roof.
Features: massive central chimney.
b. Barn, c.1920
c. Barn, c.1820/c.1880

22 (Farm)
a. House, c.1840
Vernacular-Greek Revival style,
gable roof, 1½ stories.
Features: corner pilasters
b. Barn, c.1880
c. Barn, c.1900
d. Barn, c.1890

23 (Farm)
a. House, c.1850
Greek Revival style, Georgian
plan.
Features: marble, sidelights, entry
pilasters, Palladian window.
b. Barn, c.1890



c. Shed, c.1890
d. Corn Crib, c.1890
e. Barn, c.1890
f. Barn, c.1890
g. Barn, c.1890

24 (Farm)

a. House, c.1845
Greek Revival style, gable roof,
2½ stories.
Features: sidelights, entry pilasters,
entry entablature.
b. Barn, c.1880
c. Barn, c.1930
Gambrel roof.

25 (Farm)

a. House, c.1800/c.1845



Greek Revival style, sidehall plan,
2½ stories.
Features: corner pilasters, entry
pilasters, sidelights, entry enta-
blature.
b. Barn, c.1880
c. Barn, c.1880
d. Chicken Coop, c.1880
e. Garage, c.1915
f. Barn, c.1880
g. Barn, c.1878/c.1910
Features: cupola.

26 School, c.1840
Gable roof, 1½ stories.

27 House, c.1790
Cape Cod.

28 Camp, c.1920
Gable roof, 1 story.
Features: porch.

29 Camp, c.1920
Gable roof, 1 story.
Features: porch.

30 Camp, c.1930
Gable roof, 1 story.
Features: porch, cobblestone,
distinctive chimney.

31 Camp, c.1930
Gable roof, 1 story.
Features: porch.

32 Camp, c.1930
Gambrel roof, 2 stories.
Features: porch.

33 Camp, c.1920
Wood shingle, gable roof,
1 story.
Features: porch, distinctive
chimney.
Related garage.
Features: historic garage
doors.

34 Camp, c.1920
Wood shingle, gable roof.
Features: porch.
Related garage.
Features: historic garage
doors.

35 Camp, c.1920
Gable roof, 1½ stories.
Features: porch, rustic work.
Related garage.
Features: historic garage
doors.

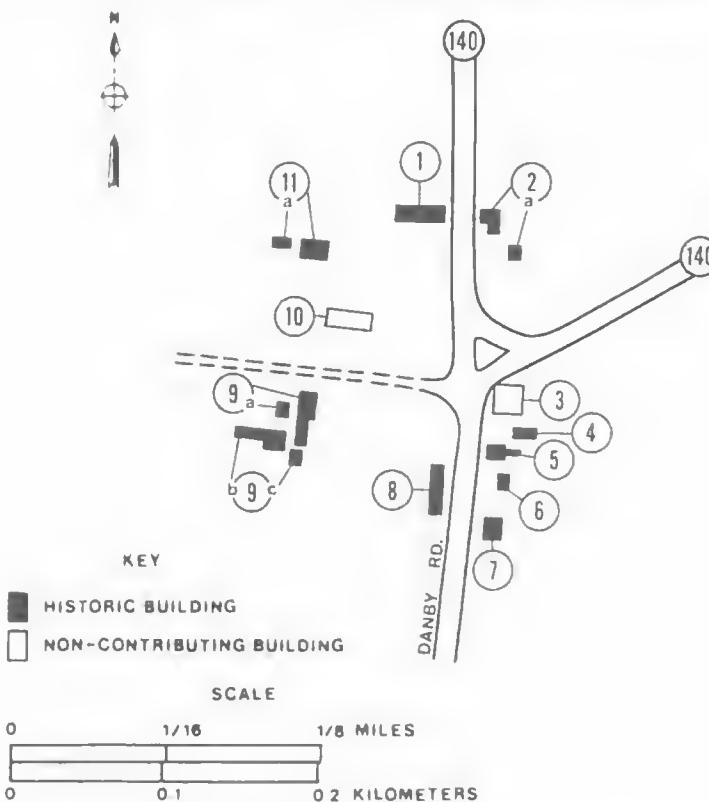
36 Camp, c.1920
Gable roof, 1½ stories.
Features: porch.

37 Camp, c.1920
Gambrel roof, 1½ stories.
Features: rafter tails.
Related camp, camp.

38 Dance Pavilion, c.1920
Features: rafter tails.

A TINMOUTH VILLAGE HISTORIC DISTRICT MAP

*Listed in the National Register of Historic Places
(Numbers correspond to accompanying Register listing.)*



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975

The village of Tinmouth, located atop a hill in the center of town, contains a small collection of 19th century buildings. Reflecting the history of the town as a whole, they range from a merchant's house with Federal style detailing from the iron industry years to a later Italianate style store and a creamery from the time when agricultural activities predominated.



(A5, 1821/c.1880; A7, c.1890)



(A11, 1816)

TINMOUTH VILLAGE HISTORIC DISTRICT

Listed in the National Register of Historic Places

A1 School, c.1860/1940
Gable roof, 1½ stories.
Features: bank of windows.

A2 Parsonage, 1837
Gable roof, 1½ stories.
Features: entry entablature, Italianate porch.

A2a Carriage Barn, c.1870

A3 Fire Station, c.1975
Non-contributing due to age.

A4 Grange Hall, c.1885
Gable roof, 1½ stories.

A5 Store, 1821/c.1880
Italianate style, 2 stories.
Features: cornice brackets, enriched frieze, original storefront, hoist.

A6 Creamery, c.1885
Gable roof, 1½ stories.

A7 House, c.1890
Gable roof, 1½ stories.
Features: entry entablature.

A8 Shed, c.1840

A9 House, c.1835
Greek Revival style, Georgian plan.
Features: entry pilasters, sidelights.

A9a Garage, c.1923

A9b Barn, c.1890

A9c Shed, c.1920

A10 Church, c.1969
Non-contributing due to age.

A11 House, 1816
Federal style, gable roof, 1½ stories.
Features: distinctive lintel-boards, door hood, sidelights, corner pilasters, enriched cornice, Colonial Revival porch, full entablature, gable fan-light, leaded glass window.

A11a Barn, c.1870



WALLINGFORD

Wallingford village owes much of its present appearance to the Batcheller Pitchfork Manufactory (founded in 1835) and related companies that thrived here in the 19th century. Standing side by side on Main Street are the Congregational church (A75, 1829) and the Old Stone Shop (A76, 1848), the only building remaining from the pitchfork company.

The forests and streams of the Green Mountains and the fertile soil of the Otter Creek valley provided the settlers of Wallingford with the wood, waterpower, and farmland needed to establish their frontier agricultural community as early as 1780. Wallingford village, a milling and manufacturing center for the valley farms, developed at the confluence of Roaring Brook and the Otter Creek on the Bennington to Rutland stage road (now U.S. Route 7). To the south a stage stop along the same road evolved by 1830 into the village of South Wallingford. After the completion of the Bellows Falls to Rutland railroad in 1849, East Wallingford grew up around a station on that line as a lumbering and manufacturing center. For a time small hamlets devoted to lumbering and milling, including Centreville, Hartsboro, and Aldrichville, were active on the forested mountain slopes during the 19th century. Wallingford village, which became a stop on the Rutland and Bennington Railroad in 1852, continued throughout the century as the commercial and civic focus of the town and acquired an impressive array of public and domestic buildings in the process. With its valley farms, stage stop and railroad villages, and prominent town center, Wallingford today retains a significant architectural heritage.

EARLY SETTLEMENT in Wallingford progressed slowly, in part because the major transportation routes in the area skirted all but the northwest corner of town. The old Crown Point Road, blazed in 1759 and used as a major immigration route before and after the American Revolution, ran through towns to the east and north. Prior to 1800 the main road between Bennington and Rutland ran through Tinmouth east of Wallingford, reflecting the greater economic importance of that town in which the 1791 census found 935 residents compared to 538 residents in Wallingford. Some of the first wood-frame residences in town were built near a road from southern Tinmouth into the Otter Creek valley. Two (34, 36; c.1795) are simple 1½ story, gable-roofed types, but another (49, c.1795) with a similar plan has a gambrel roof, which is unusual for this period in much of Vermont, although there are four examples found in Tinmouth.

Wheat farming in the Otter Creek valley became well established by 1800, and the Bennington to Rutland stage road shifted from Tinmouth to an Otter Creek valley route through Wallingford about the same time. Among the



Among the most prominent residents of 19th century Wallingford were members of the Munson family, who established a number of farms in the fertile Otter Creek valley. Isaac Munson, the head of the family, lived in a brick Federal style, sidehall plan home (40, c. 1830) with marble lintels and a delicate wooden entry fan. It is similar to one (35, c. 1830) built for his eldest daughter, Sarah, whose husband, Gen. Robinson Hall, was a founder and director of the Rutland and Bennington Railroad. In 1845 her sister Louisa and husband,

farinhouses still in the valley from this period are two I-houses (37, 39a; c.1810) and a hip-roofed, Georgian plan house (1, c.1810). The quality of their Federal style details, including an entry entablature and sidelights on the I-houses, and a bead and reel molded cornice with mutules and a triglyph frieze on the hip-roofed house, provides an insight into the success of the cash-crop agriculture of the time.

While most valley farmers raised wheat, Isaac Munson moved to Wallingford in 1814 to raise Merino sheep with the backing of his brother Israel, a Boston merchant. Although the resumption of massive British woolen imports after the end of the War of 1812 had depressed wool prices, the protective tariffs of 1824 and

P. Goodyear Clark, had a large, Georgian plan, Greek Revival style house (42) built, sided with horizontal boards laid flush and detailed by an elegant doorway and paneled corner pilasters. Brother Israel's farm (41) has an elaborate barn, built in 1888 by the Middlebury architectural firm of Smith and Allen. His home is similar to Louisa's except that it is sided with clapboards and has a sophisticated front entry porch supported by fluted Ionic columns and paneled posts.

1828 later boosted them, allowing the Munsons to profit from their farsighted venture. Around 1830 Isaac had a handsome, sidehall plan, brick Federal style home (40) built to replace the frame house originally associated with his property. Not long afterward a similar brick home (35) was built for Isaac's oldest daughter, Sarah, and her husband, Robinson Hall. Isaac's younger sister, Lois, married a local merchant, Joe Hill, and c.1830 Israel bought a brick Federal style house (45, c.1820) for the couple where he stayed when visiting his siblings in Wallingford.

After Isaac died in February of 1835, his other children began farms of their own. His two eldest sons, Elizur and Isaac, divided their father's farm, Elizur living in the family home



This brick schoolhouse (A15), its front wall highlighted by segmental arches over the door, windows, and in the gable fan, was built in Wallingford village in 1818 by James Rustin. It is now named in memory of Paul P. Harris, founder of the International Rotary Club, who went to school here and grew up in a house two doors down.

(40) and Isaac in a substantial brick house (recently destroyed by fire) that was built on the east side of the Otter Creek according to a design by architect Asher Benjamin of Boston. Daughter Louisa lived on the family farm with her husband, P. Goodyear Clark, until the couple acquired their own farm in 1839. After Uncle Israel Munson died in 1844, bequeathing to his nieces and nephews some \$40,000 each, Louisa and Goodyear had an elegant, flushboard-sided, Greek Revival style house (42) constructed in 1845. The same year Isaac's third son, Israel, named after his merchant uncle Israel, married Goodyear's sister, Matilda Clark, and settled on a farm adjoining that of his sister and wife's brother. The home (41a, c.1850) that Israel had erected is the most impressive of the surviving Munson farmhouses. Heavy, paneled corner pilasters with capitals supporting a broad entablature, projecting cornices over the windows and, most significantly, an entry porch with Ionic columns and paneled posts make this one of the outstanding Greek Revival style farmhouses in the Otter Creek valley.

WALLINGFORD VILLAGE developed after 1800 as a cluster of valley farms around a milling site on the Roaring Branch. Two, brick Federal style farmhouses (A79, c.1810; A140, 1809) at either end of the present village were, at that time, surrounded by the barns, stables, and sheds of their working farms. A substantial, Federal style, brick schoolhouse (A15) was erected in 1818 for the village, evidence of the educational aspirations of the fledgling community.

The village soon attracted professionals and tradesmen. Dr. John Fox and attorney Harvey Button had their homes (A16, 1818 and A18, 1830, respectively) built among the farms. At the main intersection of the village an inn was built in 1824 (now incorporated into the Wallingford Inn, A19), with stores, offices, a barbershop, and a cabinet shop. Across the street a grocery and dry goods store (now A48) opened the same



In 1865 members of the Roman Catholic faith joined to build the Gothic Revival style St. Patrick's Church (A8) on North Main Street. It was completed the next year at a cost of \$8,888. Its walls of large stone blocks, quarried nearby, were laid up according to plans by New York City architect Patrick C. Keely, who in the course of his career designed some 700 churches across the country, including St. Bridget's in West Rutland and St. Peter's in Rutland City.

year. The construction of two churches — the First Baptist Church (A21) of 1827 on School Street and the First Congregational Church (A75) of 1829 on South Main Street — signaled the maturation of the village as the town center.

While Wallingford village came of age, other small villages developed in town. South Wallingford began as a stage stop at a tavern (C2, c.1815) on the stage road. Gristmills, sawmills, and a marble quarry supported its economy throughout the century. Holden Stafford, a miller and merchant in the village, donated land for the South Wallingford Congregational Church (C9) built in 1840. With its pinnacled tower and interlacing window muntins, this church remains a relatively unaltered example of Gothic Revival design as interpreted by local builders.

IN THE EASTERN PORTION OF TOWN the hill-farm hamlet of Centreville evolved into a lumber milling center during the second quarter of the 19th century. By about 1840 the Pelsue family ran a sawmill on Feller Brook, and a district schoolhouse and a number of homes were clustered near the brook crossing. Of the small group of buildings that remains from this period, one (25, c.1835) has a nicely finished, late Federal style entry with a paneled, recessed door and flanking pilasters, which extend through an entablature to a deep, thin, overhanging cornice. Hosea Pelsue operated his family's mill and lived in a small house (27, c.1845) with a modest Greek Revival style entry. As lumbering on the neighboring Green Mountain slopes increased in the 1850s and 1860s, Hosea's milling business increased, and he added an Italianate style door and side porch to his home.

The Rutland to Bellows Falls railway, constructed through the northeast corner of Wal-



In 1877 Justin Batcheller, a partner in the prosperous pitchfork manufactory, commissioned the firm of Clinton Smith and William H. Allen to build his Main Street home (A118), an elaborate example of the French Second Empire style. The lavish woodwork trim, from the porch posts and window surrounds to the cornice brackets and handsome dormers, all came from Smith and Allen's mill in Middlebury, Vermont.

lingford in 1849, created a convenient shipping route for the lumber produced in places like Centreville. A depot located near a tannery on the Mill River was soon surrounded by the village of East Wallingford, a focal point for trade in eastern Wallingford and western Mount Holly. E. R. Allen, who owned a store and post office across from the depot, built an elegant Greek Revival-Italianate style residence (B14, c.1855) at the intersection of School and Main streets in the village. L. Paye, "manufacturer of Boots & Shoes of the latest and most desirable Style & Quality," lived on School Street in a simple Greek Revival style house (B2, c.1865) next door to his cobbler's shop (B3, c.1865). The village school (B18, c.1865) and Baptist church (B13, 1860) date from the same period and are good examples of the Greek Revival style, the predominant architectural style in Vermont when this railroad village boomed.

The Rutland and Bennington Railroad, completed through Wallingford village in 1851, opened up new markets for such local businesses as Lyman Batcheller's pitchfork manufactory, a major employer in the village. Founded in 1835, the Batcheller works burned in 1848, but townspeople donated money and labor to help rebuild. A stone shop (A76) dates from after the fire and is the only building remaining from the manufactory. The works prospered as its pitchforks were shipped by the railroad to a national market.

WALLINGFORD VILLAGE in the second half of the 19th century grew with the successes of local industries. In 1866 the Batcheller company moved to a larger plant on the Otter Creek, and in 1869 Franklin Post founded a company to compete with the Batcheller works. Post had small workers' houses (8, 9, 10, 11; c.1875) constructed along River Street near his factory.



The bank barn, to the left, on the Isaac Munson farm (40) is one of the largest in the Wallingford Otter Creek valley. Built about 1900, after an earlier barn burned down, it stands behind several c.1880 outbuildings.

Small L-plan homes, these buildings were individualized by varying porch treatments. In contrast to the workers' housing on River Street, the houses of the principals of Batcheller & Sons display ornate stylistic detailing. Justin Batcheller commissioned architect Clinton Smith of Middlebury to build a magnificent French Second Empire style home (A118) on Main Street in 1877. A gazebo and carriage house were built at the same time and echo the wooden decoration and polychrome slate roofing of the house. John Scribner, Justin's brother-in-law, hired Smith the next year to add Italianate style doors, porches, and bay windows to Scribner's Georgian plan, Greek Revival style home (A78). The same year Lyman Batcheller, Jr., also commissioned Smith to transform his brick home (A88) with a Mansard roof and applied wood ornament. Many other older buildings in the village were remodeled during this period of prosperity. The commercial block (A48) at Main and School streets was enlarged and embellished with brackets and quoins, another Clinton Smith design. Residents all along Main Street had bay windows and porches added to their homes.

Farmers in the valley concentrated on dairying and stock breeding after the Civil War and made improvements on their farms to accommodate the expanding size of their agricultural enterprises. The Israel Munson family commissioned Clinton Smith to design a multi-unit barn (41b, c.1888), with a distinctive cupola and a sunburst-decorated hoist, to house their extensive stable of horses and other livestock. Other farmers had large bank barns built for dairy cattle. On the Isaac Munson farm (40, c.1900), south of the Israel Munson farm, a mammoth bank barn was built with a ventilator cupola similar to that on the Smith-designed barn. On the next farm south a more typical bank barn (39b) with ventilator cupola was erected about 1890.

At the turn of the century Wallingford reached its population peak of over 2,000 residents, and the successful merchants, lumbermen, and farmers of the town expressed their civic pride through contributions to public



The old "True Temper Inn" (A19), located in the heart of Wallingford village, has undergone several dramatic remodelings in the course of its history. The original structure, 2 stories high with an encircling porch, was built in 1824 according to plans by John Ives. In 1892 it was substantially enlarged and updated with gables, porches, and other projections by owner W. D. Hullett, who named it the "New Wallingford." The American Fork and Hoe Company, successor to the Batcheller company, bought it in 1926 and transformed the inn into the Colonial Revival style building seen here.

architecture in the village. Gilbert Hart, a Wallingford native who invented the emery wheel and became a successful Detroit businessman, financed construction of a library (A103) on Main Street in 1894. Built of high quality marble and brick, and beautifully detailed in terra cotta, the library helped inspire local philanthropy. In 1898 the children of Arnold Hill donated the "Boy with the Leaking Boot" fountain (A20) at Main and School streets in memory of their father. In 1906 three prominent residents supplied the funds for construction of a new Town Hall (A23) just up the School Street hill from the library and fountain. Built in brick and stone with a clock tower, the Town Hall included a 300-seat auditorium that was used for plays, dances, and movies, as well as town meetings.

THE FIRST QUARTER of the 20th century witnessed an important shift in the economy of Wallingford as local concerns were bought by out-of-state corporations and the recreation industry gained prominence. In 1902 the American Fork and Hoe Company of Cleveland, Ohio, acquired the Batcheller works. The Wallingford Manufacturing Company, the heir to Franklin Post's manufactory, was incorporated in 1902, then acquired by the Wellard Vale Manufacturing Company of Canada in 1910. Sometime during the first decade of the century, this company built a row of nearly identical workers' houses (A1, A2, A3; c.1905) on Franklin Street.

After 1910 the population of Wallingford



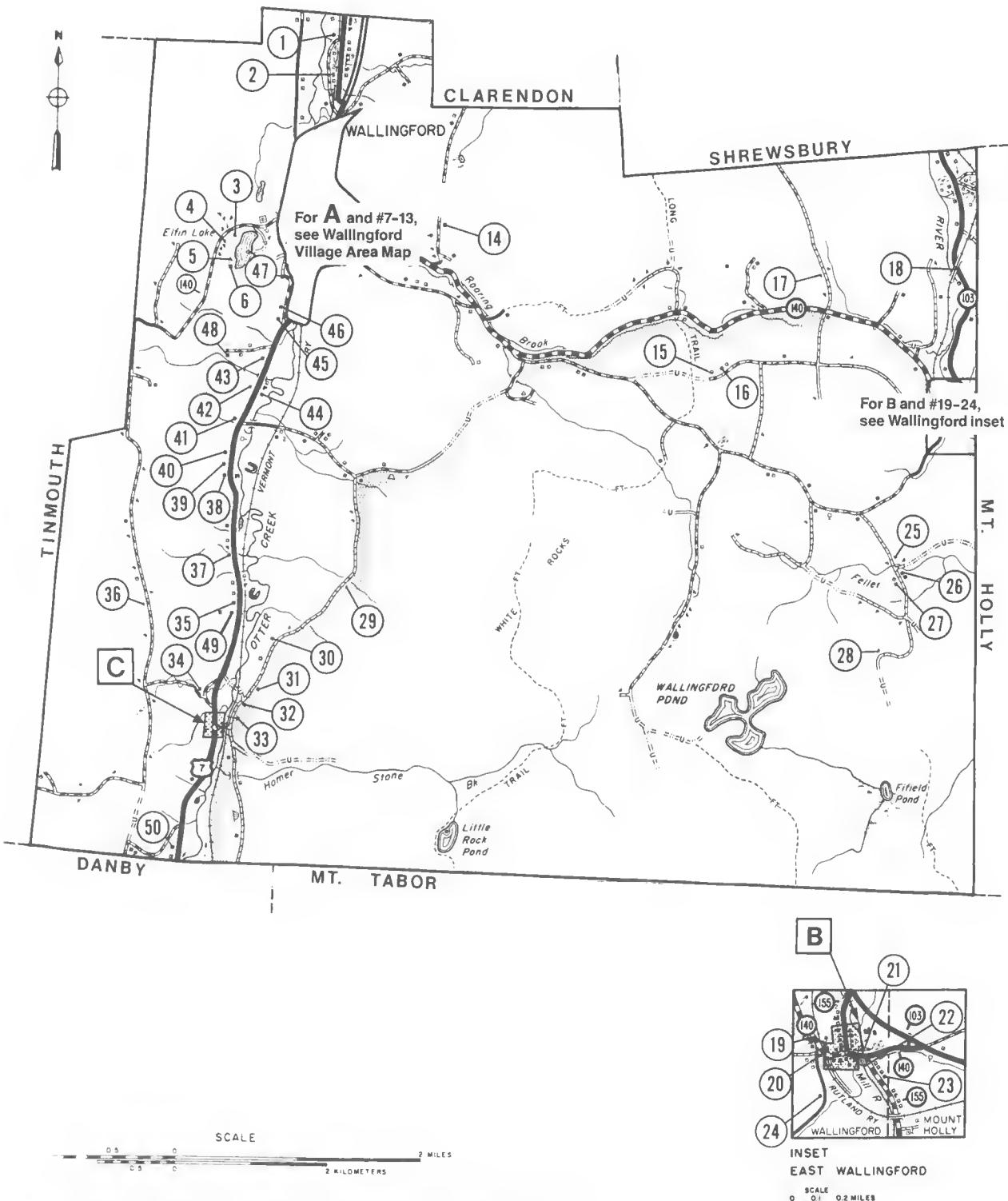
As tourism became an increasingly important contributor to the local economy, the American Fork and Hoe Company built several summer camps, such as this one (5, c.1925), on Lake Elfin, formerly known as Fox Pond. Although each is slightly different, all share such similar features as cobblestone chimneys and foundations skirted with log veneer.

began a decline as summer residents attracted by cool air and beautiful surroundings began to occupy what had formerly been working farmsteads. Recognizing the change that was occurring in the regional economy, the American Fork and Hoe Company got involved in the tourist business in the 1920s. Several summer camps (3, 4, 5, 6; c.1925) were built on land the company owned on Elfin Lake (just west of the village). In 1926 the company purchased the Old Wallingford Inn and brought the company architect from Cleveland to completely remodel it in the Colonial Revival style, renaming it the "True Temper Inn" (A19), after the brand name of the pitchforks manufactured at the local plant. The same year the company also converted the Old Stone Shop (A76) into a tearoom. By 1930 the factory itself had been converted from the manufacture of farm implements to golf clubs and other recreational products.

Despite the widening of Main Street in 1937 to accommodate increased automobile traffic on U.S. Route 7, Wallingford village has retained a coherent 19th century streetscape. In recognition of its architectural integrity, a large part of the village is listed as a historic district in the National Register of Historic Places. East Wallingford, with its remarkably homogeneous array of mid 19th century structures, and South Wallingford are listed as historic districts in the State Register of Historic Places. In the broad Otter Creek Valley, early 19th century farmhouses surrounded by the large barns of later years create an important and visually pleasing rural landscape, which is also listed in the National Register. Together with a variety of other historic buildings ranging from the remnants of lumbering hamlets to camps on Lake Elfin, the villages and farms combine to offer a valuable insight into the life and history of the town of Wallingford.

TOWN OF WALLINGFORD MAP

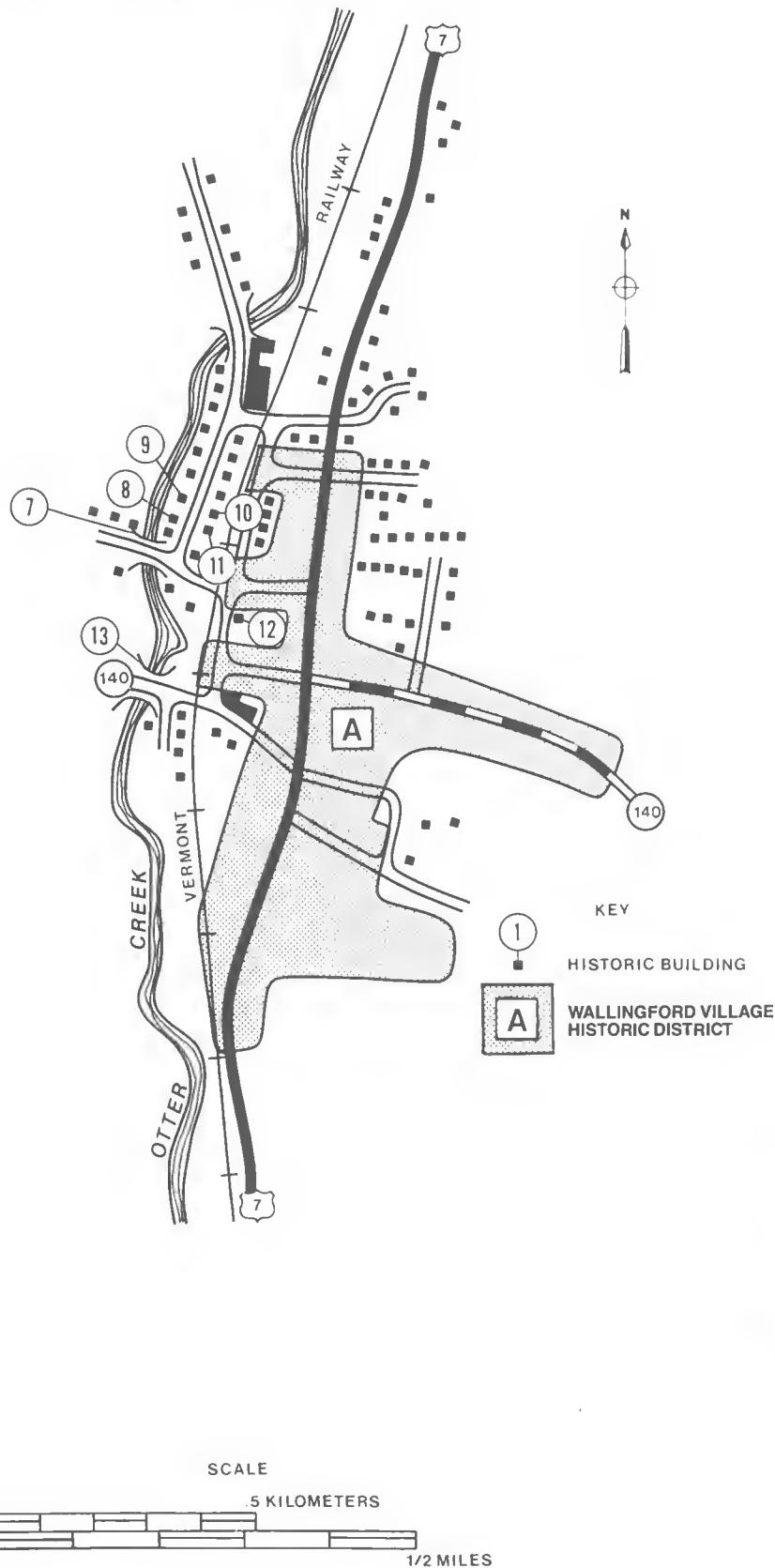
Sites Listed in the State Register of Historic Places
 (Numbers correspond to Register listings that follow.
 For **A**, **B**, and **C**, see historic district maps.)



WALLINGFORD VILLAGE AREA MAP

(Numbers correspond to Register listings that follow.

For A see historic district map.)



SOURCE: U.S. GEOLOGICAL SURVEY QUADRANGLES.

**TOWN OF
WALLINGFORD**
Sites listed in
the State Register
of Historic Places
(For locations see town,
village area, and
historic district maps.)

1 House, c.1810
Federal style, Georgian plan,
hip roof.
Features: Greek Revival porch,
entry fanlight, sidelights, entry
pilasters, enriched cornice, en-
riched frieze, leaded glass win-
dow, distinctive chimney.
Related barn, shed, barn.

2 House, c.1855
Greek Revival style, sidehall
plan, 1½ stories.
Features: corner pilasters, full
entablature, paneled entry
pilasters, fretwork, sidelights,
entry entablature.

3 Camp, c.1925
Vernacular-Adirondack Rustic
style, gable roof, 1½ stories.
Features: rafter tails, distinc-
tive dormer, porch, rustic
work.

4 Camp, c.1925
Adirondack Rustic style, gable
roof, 1 story.
Features: stickwork, rustic
work, porch.

5 Camp, c.1925
Vernacular-Adirondack Rustic
style, gable roof, 1 story.
Features: recessed porch, raft-
er tails, rustic work.

6 Camp, c.1925
Vernacular-Adirondack Rustic
style, gable roof, 1½ stories.
Features: distinctive chimney,
cobblestone, rafter tails, dis-
tinctive dormer, porch, rustic
work.

7 Bridge, c.1910



Pony truss.
Features: Warren truss.

8 House, c.1875
Gable roof, 1½ stories.

9 House, c.1875
Gable roof, 1½ stories.
Features: Italianate porch.

10 House, c.1875
Gable roof, 1½ stories.
Features: Italianate porch.

11 House, c.1875
Gable roof, $1\frac{1}{2}$ stories.
Features: Queen Anne porch,
shinglework, Queen Anne
window.
Related garage.

12 House, c.1840
Vernacular-Greek Revival
style, gable roof, $1\frac{1}{2}$ stories.
Features: kneewall window,
entry pilasters, entry entabla-
ture, sidelights.
Related barn.

13 Bridge, c.1928
Through truss.

14 House, c.1830
Federal style, 1-house.
Features: entry entablature,
sidelights.
Related barn, shed.

15 House, c.1860



Greek Revival style, Classic
Cottage.
Features: sidelights, entry
pilasters, entry entablature,
corner pilasters, full entabla-
ture.

16 House, c.1840
Greek Revival style, Classic
Cottage.
Features: sidelights, entry entabla-
ture, wood carving.
Related barn.

17 House, c.1820
Federal style, Cape Cod.
Features: sidelights, entry entabla-
ture.

18 Bridge, c.1900
Features: Warren truss,
granite.

19 Barn, c.1880
Features: cupola, full entabla-
ture, arceding

20 House, c.1850
Greek Revival style, sidehall
plan, 2 stories.
Features: full entablature, cor-
ner pilasters, entry entabla-
ture, Queen Anne porch

21 Bridge, c.1928
Pony truss.
Features: Warren truss.

22 House, c.1860
Greek Revival style, sidehall
plan, $1\frac{1}{2}$ stories.
Features: full entablature,
sidelights, Colonial Revival
porch.
Related barn

23 House, c.1850
Vernacular-Greek Revival
style, sidehall plan, 2 stories
Features: sidelights, entry en-
tablature, Queen Anne porch,
entry pilasters.

24 House, c.1885
Gable roof, $1\frac{1}{2}$ stories.
Features: Queen Anne porch,
bay window.

25 House, c.1835



Vernacular-Federal style, side-
hall plan, $1\frac{1}{2}$ stories.
Features: reveals, full entabla-
ture, corner pilasters, entry en-
tablature, entry pilasters
Related shed.

26 House, c.1835
Vernacular-Federal-Greek Re-
vival style, sidehall plan,
 $1\frac{1}{2}$ stories.
Features: entry pilasters, entry
entablature, transom.

27 House, c.1845
Greek Revival style, sidehall
plan, $1\frac{1}{2}$ stories.
Features: marble, entry
pilasters, entry entablature,
Italianate porch.
Related barn.

28 House, c.1810
Cape Cod

29 House, c.1800
Cape Cod
Features: entry entablature.
Related barn.

30 House, c.1865
Greek Revival style, Classic
Cottage.

Features: marble, entry entabla-
ture, entry pilasters, side-
lights, full entablature, porch
Related chicken coop, carriage
barn, barn.

31 House, c.1850
Greek Revival style, sidehall
plan, $1\frac{1}{2}$ stories.
Features: full entablature,
entry entablature, paneled
entry pilasters.

32 House, c.1890
Queen Anne-Shingle Style,
gable roof, 2 stories.
Features: shinglework, gable
screen, bay window, porch

33 House, c.1820/c.1880
1-house.
Features: marble, full entabla-
ture, distinctive chimney.

34 House, c.1795
Vernacular-Federal style,
gable roof, $1\frac{1}{2}$ stories
Features: entry pilasters, entry
entablature.

35 House, c.1830
Federal style, sidehall plan,
brick, $2\frac{1}{2}$ stories.
Features: gable fan, entry fan,
marble, splayed lintels.
Related barn, barn, barn.

36 House, c.1795
Gable roof, $1\frac{1}{2}$ stories.
Features: kneewall window,
entry entablature

37 House, c.1810
Federal style, 1-house.
Features: sidelights, entry en-
tablature

38 House, c.1830
Vernacular-Federal-Greek Re-
vival style, Classic Cottage.
Features: transom, entry
pilasters, entry entablature,
Bungalow porch.
Related barn, shed.

39 (Farm)

a. House, c.1810
Federal style, 1-house
Features: sidelights, entry entabla-
ture, entry pilasters
b. Barn, c.1890
Features: cupola
c. Chicken Coop, c.1920
d. Shed, c.1880
e. Barn, c.1900

40 House, c.1830
Federal style, sidehall plan,
brick, $2\frac{1}{2}$ stories.
Features: marble, reveals,
splayed lintels, entry fan, full
entablature.

Related barn, barn,
milkhouse

41 (Farm)



Greek Revival style, Georgian
plan.

Features: paneled corner pilasters,
Greek Revival porch, entry
columns, full entablature, trans-
om, sidelights, distinctive chimney,
paneled entry pilasters,
reveals, distinctive door
b. Barn, c.1888
Architect/builder: Smith and Allen
Features: cupola, carriage bays,
sunburst
c. Shop, c.1880
d. Barn, c.1900

42 House, 1845
Greek Revival style, Georgian
plan, flushboard.
Features: full entablature,
purch, entry entablature,
paneled entry pilasters, trans-
om, sidelights, paneled cornet
pilasters, distinctive lintel-
boards.
Related barn, ground level stable
barn

43 (Farm)

a. House, c.1840
Greek Revival style, gable roof,
 $2\frac{1}{2}$ stories
Features: entry pilasters, entry en-
tablature, Italianate porch.
b. Barn, c.1880
c. Barn, c.1890
Gambrel roof.
d. Barn, c.1885
e. Garage, c.1970
f. Shed, c.1895

44 House, c.1865

Greek Revival style, Georgian
plan.
Features: entry entablature,
full entablature, paneled entry
pilasters, Italianate porch.
Related barn, chicken coop.

45 House, c.1810

Federal style, Georgian plan,
brick
Features: entry fanlight, side-
lights, reveals, bay window,
splayed lintels.
Related barn.

46 House, c.1855

Greek Revival style, sidehall
plan, 2 stories.
Features: full entablature,
gable fan, entry pilasters,
entry entablature.
Related ground level stable
barn.

47 (Farm)

a. House, c.1835
Classic Cottage.
b. Barn, c.1860
c. Barn, c.1880
d. Barn, c.1890

48 (Farm)

a. House, c.1810
Cape Cod.
Features: sidelights.
b. Barn, c.1860
c. Milkhouse, c.1910
d. Barn, c.1860
Board and batten.
e. Garage, c.1940
f. Ice House, c.1860
g. Slaughter House,

49 House, c.1795

Cape Cod, gambrel roof.
Features: enriched cornice.

Related barn, shed, shed.

50 (Farm)

a. House, c.1800
Cape Cod.
Features: Colonial Revival porch
b. Barn, c.1840
c. Barn, c.1840
d. Shop, c.1880
e. Shed, c.1900

WALLINGFORD VILLAGE HISTORIC DISTRICT

Listed in part in the National Register of Historic Places

A variety of well-preserved buildings tell the story of the rise of Wallingford village from milling center to the bustling industrial home of the Batcheller Pitchfork Manufactory and related companies. Standing side by side along the village streets are both modest and elaborate versions of many 19th century styles, from the Federal, Greek and Gothic Revival to Italianate, Second Empire, Queen Anne, and Colonial Revival.



Gilbert Hart Library (A103, 1894)



Franklin Street (A1, A2, A3; c.1905)



Isaac Bradley Munson House (A50, 1856)



(A118a, c.1877)



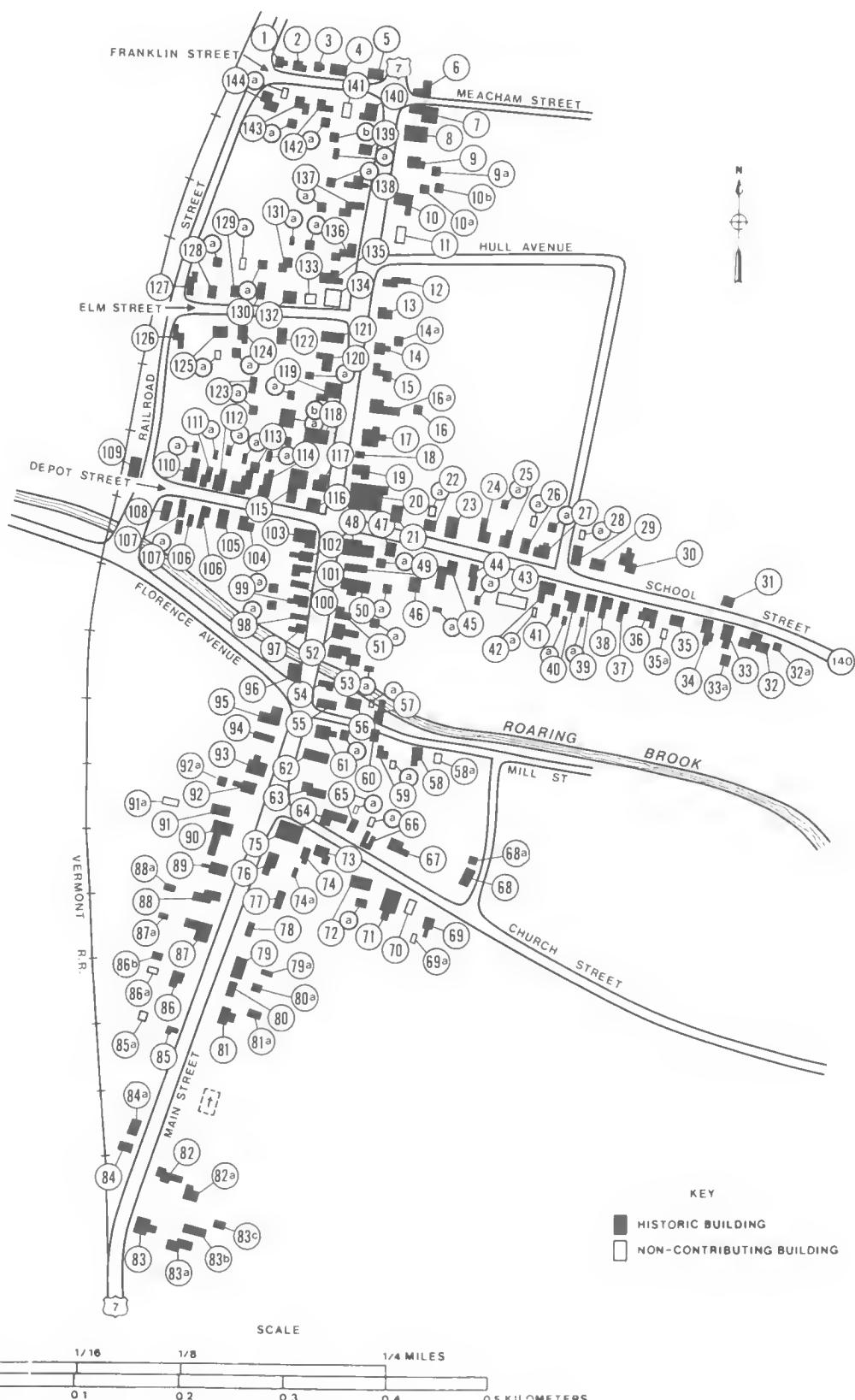
(A20, 1898)



(A63, c.1895)

A WALLINGFORD VILLAGE HISTORIC DISTRICT MAP

Listed in part in the National Register of Historic Places
 (Numbers correspond to accompanying Register listing.)



**WALLINGFORD
VILLAGE
HISTORIC DISTRICT**
*Listed in part in
the National Register
of Historic Places*

A1 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

A2 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

A3 House, c.1905
Gable roof, 2½ stories.
Features: Queen Anne porch.

A4 House, c.1910
Vernacular-Colonial Revival
style, gable roof, 1½ stories.
Features: distinctive dormer,
shinglework.

A5 House, c.1900



Vernacular-Queen Anne style,
gable roof, 2½ stories.
Features: Colonial Revival
porch, gable screen.

A6 House, c.1840
Three-quarter Georgian plan.
Features: kneewall window,
entry pilasters.

A7 House, c.1850
Gable roof, 1½ stories.

A8 Church, 1866
Architect/builder: Patrick C.
Keely.
Gothic Revival style, stone,
gable roof, 1½ stories.
Features: buttresses, roof lumi-
nals, marble, pointed arch win-
dow, central tower, iron
cresting.

A9 Rectory, c.1911
Gable roof, 2½ stories.
Features: Colonial Revival
porch, bay window.

A9a Garage, c.1920

A10 House, c.1830
Federal-Greek Revival style,
sidehall plan, 2½ stories.
Features: reveals, entry entab-
lature, corner pilasters, full en-
tablature, entry pilasters.

A10a Carriage Barn, c.1900

A10b Barn, c.1860

A11 Store, c.1970
Non-contributing due to age.

A12 House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival
porch.

A13 House, c.1830
Vernacular-Greek Revival
style, Georgian plan.
Features: bay window, corner
pilasters, porch.

A14 House, c.1830



Vernacular-Federal style,
1-house.
Features: Queen Anne porch,
sidelights, entry pilasters.

A14a Carriage Barn, c.1900

A15 School, 1818
Federal style, brick, gable roof,
1 story.
Features: sidelights, gable fan,
window fan, entry fan.

A16 House, 1818
Vernacular-Federal style, Clas-
sic Cottage, brick.
Features: stone lintels, entry
fanlight.

A16a Barn, c.1880

A17 House, 1853
Classic Cottage.
Features: peaked lintelboards,
cornice brackets, enriched cor-
nices, entry fan, porch, corner
pilasters

A18 House, c.1830
Greek Revival style, gable
roof, 1½ stories.
Features: full entablature, cor-
ner pilasters, entry entab-
lature, paneled entry pilasters,
reveals.

A19 Inn, 1824/1926
Vernacular-Colonial Revival
style, wood shingle, hip roof,
3½ stories.
Features: monumental portico,
entry pediment, distinctive
dormer, transom, entry
pilasters.

A20 Fountain, 1898

A21 Church, 1827/1904
Vernacular-Greek Revival
Gothic Revival style, gable
roof, 1½ stories.
Features: corner pilasters,
peaked lintelboards, Palladian
window, rafter tails, roof finials,
stained glass, gable fan-
light, Queen Anne window.

A22 House, c.1830
Three-quarter Georgian plan.

A22a Garage, c.1945
Non-contributing due to age.

A23 Town Hall, 1906
High Victorian Gothic-Neo-
Classical Revival style, brick,
hip roof, 2½ stories.
Features: marble, beltcourse,
stone lintels, cornice brackets,
full entablature, side tower,
clock, roof finials, window fan,
transom, keystones, quoins.

A24 House, c.1870
Sidehall plan, 2½ stories.
Features: Italianate porch

A25 House, c.1870
Gable roof, 1½ stories.
Features: Colonial Revival
porch.

A25a Carriage Barn, c.1870

A26 House, c.1880
Gable roof, 2½ stories.

A26a Garage, c.1945
Non-contributing due to age.

A27 House, c.1835
Gable roof, 1½ stories.
Features: entry entablature

A27a Carriage Barn, c.1860

A28 House, c.1915



Bungalow style, wood shingle,
gable roof, 1½ stories.
Features: rafter tails, recessed
porch, bay window, Queen
Anne window.

A28a Garage, c.1945
Non-contributing due to age.

A29 House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival
porch.

A30 House, c.1870
Georgian plan.
Features: transom, full entab-
lature, round arch window.

A31 House, c.1870
Georgian plan
Features: round arch window,

A32 House, c.1835
Classic Cottage.
Features: entry entablature.

A32a Barn, c.1860

A33 House, c.1900
Gable roof, 1½ stories.

A33a Carriage Barn, c.1900

A34 House, c.1900
Gable roof, 1½ stories.

A35 House, c.1840
Greek Revival style, Classic
Cottage.
Features: corner pilasters,
entry pilasters, entry entab-
lature.

A35a Garage, c.1945
Non-contributing due to age

A36 House, c.1845
Vernacular-Greek Revival
style, Georgian plan.
Features: entry pilasters, entry
entablature.

A37 House, c.1900
Gable roof, 1½ stories
Features: shinglework, bay
window, Colonial Revival
porch.

A38 House, c.1910
Gable roof, 1½ stories.
Features: Colonial Revival
porch.

A39 House, c.1900
Gable roof, 2½ stories.
Features: Colonial Revival
porch.

A39a Garage, c.1930

A40 House, c.1910
Three-quarter Georgian plan.

A40a Garage, c.1930

A41 House, c.1910
Gable roof, 1½ stories

A42 House, c.1860
Vernacular-Greek Revival
style, Three-quarter Georgian
plan.
Features: full entablature.

A42a Garage, c.1970
Non-contributing due to age

A43 School, c.1970
Non-contributing due to age

A44 House, c.1865
Sidehall plan, 1½ stories.
Features: sidelights, Italianate
porch.

A44a Garage, c.1920

A45 House, c.1860
Sidehall plan, 1½ stories
Features: peaked lintelboards,
entry pilasters, entry entab-
lature

A45a Barn, c.1860

A46 House, c.1910
Vernacular-Colonial Revival
style, gambrel roof,
2½ stories.
Features: sidelights, Colonial
Revival porch

A47 House, c.1865
Gable roof, 1½ stories.

A48 Commercial Block, c.1824/1879
Italianate style, 3 stories.
Features: cornice brackets, quoins, beltcourse, distinctive lintelboards, original storefront.

A49 House, c.1870
Sidehall plan, 1½ stories.
Features: entry pilasters, Colonial Revival porch.

A49a Barn, c.1870

A50 House, 1856



Italianate style, sidehall plan, hip roof, 2½ stories.
Features: full entablature, segmental arch window, entry fanlight, bay window, reveals, cornice brackets, sidelights, arched, distinctive dormer, Italianate porch, distinctive lintelboards, round arch window.

A50a Carriage Barn, c.1860

A51 House, c.1870
Gable roof, 2½ stories.
Features: sidelights.

A51a Barn, c.1860

A52 House, c.1825
Georgian plan.

A53 House, c.1850/1895
Vernacular-Greek Revival-Queen Anne style, sidehall plan, 2½ stories.
Features: side tower, Queen Anne porch.

A53a Barn, c.1860

A54 Fraternal Hall, 1908
Gable roof, 1 story.

A55 House, c.1900
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: Colonial Revival porch, bay window, marble, cobblestone.

A56 House, c.1860
Gable roof, 1½ stories

A57 House, c.1860
Three-quarter Georgian plan.
Features: entry entablature.

A57a Garage, c.1970
Non-contributing due to age.

A58 House, c.1860
Gable roof, 1½ stories.

A58a Garage, c.1970
Non-contributing due to age.

A59 House, c.1910
Gable roof, 1½ stories.

A59a Garage, c.1945
Non-contributing due to age.

A60 House, c.1900
Gable roof, 1½ stories.

A61 House, c.1915
Vernacular-Colonial Revival style, hip roof, 2½ stories.
Features: distinctive chimney, beltcourse, bay window, Colonial Revival porch, unusual window, distinctive dormer.

A61a Garage, c.1910
Wood shingle, hip roof

A62 Multi-family Dwelling, c.1870
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: Italianate porch, corner pilasters.

A63 House, c.1895
Queen Anne-Colonial Revival style, hip roof, 2½ stories.
Features: distinctive dormer, distinctive chimney, Colonial Revival porch, Queen Anne porch, bay window, shingle-work, balcony, hood moldings.

A64 House, c.1840
Vernacular-Greek Revival style, Three-quarter Georgian plan.
Features: entry entablature, sidelights, paneled entry pilasters.

A65 House, c.1885
Vernacular-Queen Anne style, gable roof, 1½ stories.
Features: Queen Anne porch, gable screen, bay window, corner pilasters, distinctive chimney.

A65a Garage, c.1950
Non-contributing due to age

A66 House, c.1930
Georgian plan.

A66a Garage, c.1970
Non-contributing due to age.

A67 House, c.1900
Gable roof, 2½ stories

A68 House, c.1900
Gable roof, 1½ stories.
Features: Queen Anne porch

A68a Barn, c.1860

A69 House, c.1880
Gable roof, 1½ stories.
Features: Queen Anne porch.

A69a Garage, c.1950
Non-contributing due to age

A70 House, c.1980
Non-contributing due to age.

A71 Multi-family Dwelling, c.1870
Gable roof, 2½ stories.
Features: full entablature.

A72 House, c.1860
Gable roof, 1½ stories.
Features: corner pilasters, full entablature.

A72a Carriage Barn, c.1900

A73 House, c.1855
Vernacular-Greek Revival style, gable roof, 1½ stories.
Features: full entablature, Italianate porch.

A74 House, c.1880



Vernacular-Irish Queen Anne style, sidehall plan, 1½ stories.

Features: gable screen, door hood, distinctive lintelboards, peaked lintelboards, cornice brackets.

A74a Garage, c.1915

A75 Church, 1829
Greek Revival-Gothic Revival style, gable roof, 2 stories.
Features: corner pilasters, peaked lintelboards, monumental portico, entry pilasters, full entablature, entry entablature, pointed arch window, ridge tower, roof finials, stained glass.

A76 Factory, 1848
Stone, gable roof, 1½ stories.
Features: stone lintels.

A77 House, c.1870
Three-quarter Georgian plan.
Features: door hood, full entablature

A78 House, 1845
Greek Revival style, Georgian plan.
Features: full entablature, paneled corner pilasters, Italianate porch, paneled entry pilasters, distinctive door, Italianate porch, bay window.

A79 House, c.1810
I-house, brick.

A79a Carriage Barn, c.1870

A80 House, c.1825
Federal style, Georgian plan, brick.
Features: marble, Italianate porch, splayed lintels, distinctive chimney.

A80a Barn, c.1830

A81 House, c.1810
Cape Cod.

Features: sidelights, entry entablature.

A81a Barn, c.1830

A82 House, c.1840
Federal-Greek Revival style, hip roof, 2½ stories.
Features: entry pilasters, entry entablature.

A82a Barn, c.1840

A83 House, c.1830
Vernacular-Federal style, Georgian plan.
Features: sidelights.

A83a Barn, c.1840

A83b Barn, c.1840

A83c Barn, c.1840

A84 House, c.1920
Wood shingle, gable roof, 2½ stories.
Features: Bungalow porch.

A84a Garage, c.1920

A85 House, c.1900
Gable roof, 2½ stories.

A85a Garage, c.1960
Non-contributing due to age.

A86 House, c.1875/c.1915
French Second Empire style, Mansard roof.
Features: cupola, roof finials, Colonial Revival porch, distinctive dormer, cornice brackets, full entablature, sidelights, round window.

A86a Garage, c.1945
Non-contributing due to age.

A86b Carriage Barn, c.1880
Hip roof.

A87 House, c.1835



Greek Revival style, Classic Cottage.

Features: full entablature, paneled corner pilasters, entry entablature, distinctive door.

A87a Sugarhouse, c.1900

A88 House, 1856/1878
French Second Empire style, brick, Mansard roof, 2 stories.
Features: distinctive dormer, cornice brackets, full entablature, Italianate porch, distinctive door.

A88a Barn, c.1870
Hip roof.

A89 House, c.1900
Colonial Revival style, gable roof, 2½ stories.
Features: enriched cornice, bay window, unusual window, corner pilasters, porch, full entablature.

A90 House, 1807
Gable roof, 2½ stories.
Features: entry pilasters, entry entablature.

A91 House, c.1860
Gable roof, 1½ stories.

A91a Garage, c.1970
Non-contributing due to age.

A92 House, c.1870



Italianate style, hip roof, 2 stories.
Features: Italianate porch, cornice brackets, belvedere, bay window, entry pilasters, distinctive door, distinctive lintelboards, roof finials.

A92a Carriage Barn, c.1870
Hip roof.

A93 House, c.1880
Gable roof, 1½ stories.
Features: Colonial Revival porch, Gothic Revival porch.

A94 House, c.1915
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: Bungalow porch.

A95 House, c.1820
Vernacular-Greek Revival-Italianate style, Georgian plan.
Features: Italianate porch, bay window, sidelights, corner pilasters.

A96 House, c.1900
Gable roof, 2½ stories.
Features: bay window, Colonial Revival porch.

A97 House, c.1835
Greek Revival style, Georgian plan.
Features: porch, entry entablature, entry pilasters.

A98 House, c.1835
Vernacular-Greek Revival style, Half Classic Cottage.
Features: entry pilasters, entry entablature.

A98a Barn, c.1880

A99 Store, c.1840
Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: Italianate porch, original storefront.

A99a Barn, c.1870

A100 House, c.1825
Vernacular-Federal style, Georgian plan.
Features: entry pilasters, entry entablature, distinctive door.

A101 Store, c.1890
Gable roof, 2 stories.
Features: cornice brackets.

A102 House, c.1830
Vernacular-Federal style, sidehall plan, 1½ stories.
Features: entry pilasters, entry entablature.

A103 Library, 1894/c.1940



Neo-Classical Revival style, brick, hip roof, 1½ stories.
Features: porch, marble, enriched cornice, arcading, full entablature, stone lintels, beltcourse, stained glass, terra cotta, tile.

A104 House, c.1875
Vernacular-Italianate style, gable roof, 1½ stories.
Features: Italianate porch, gable screen, door hood, distinctive lintelboards.

A105 House, c.1900
Gable roof, 1½ stories.

A106 House, c.1900
Gable roof, 1½ stories.
Features: peaked lintelboards.

A106a Barn, c.1870

A107 House, c.1900
Gable roof, 1½ stories.

A107a Barn, c.1900

A108 House, c.1910
Vernacular-Colonial Revival style, wood shingle, gambrel roof, 1½ stories.
Features: Queen Anne porch.

A109 Railroad Station, c.1870

Gable roof, 1½ stories.
Features: bay window.

A110 House, c.1910
Colonial Revival style, hip roof, 2½ stories.
Features: distinctive dormer, Colonial Revival porch, gable fanlight.

A110a Barn, c.1870

A111 House, c.1855
Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: corner pilasters.

A111a Barn, c.1890

A112 House, c.1865
Sidehall plan, 1½ stories.
Features: Queen Anne porch.

A112a Barn, c.1870

A113 House, c.1845
Gable roof, 2½ stories.

A113a Barn, c.1860

A114 House, c.1870
Vernacular-Italianate style, gable roof, 2½ stories.
Features: cornice brackets, round arch window, Colonial Revival porch.

A114a Barn, c.1870

A115 Carriage Barn, c.1900

A116 Commercial Block, 1879
Italianate style, wood shingle, 2 stories.
Features: cornice brackets, widow pediment, hood moldings.

A117 House, c.1821
Sidehall plan, 2½ stories.
Features: corner pilasters

A118 House, 1877



Architect/builder: Smith and Allen.

French Second Empire style, Mansard roof, 2 stories.
Features: central tower, iron cresting, distinctive dormer, enriched cornice, distinctive lintelboards, Italianate porch, segmental arch window, round arch window, cornice brackets, distinctive door, bay window.

A118a Gazebo, c.1877

Features: stickwork, bellcast roof, cupola.

A118b Carriage Barn, c.1880
French Second Empire style, Mansard roof.

A119 House, c.1825

Gable roof, 1½ stories.
Features: entry entablature, entry pilasters, porch.

A119a Garage, c.1920

A120 House, c.1830
Gable roof, 1½ stories.

A120a Barn, c.1860

A121 House, c.1835



Greek Revival style, sidehall plan, 2 stories.

Features: gable fan, monumental portico, paneled corner pilasters, paneled wall pilasters, reveals, entry entablature, full entablature, entry pilasters.

A122 Carriage Barn, c.1910
Features: carriage bays.

A123 House, c.1910
Gable roof, 1½ stories.

A123a Garage, c.1920

A124 House, c.1880
Gable roof, 1½ stories.

A124a Barn, c.1880

A125 House, c.1925
Vernacular-Colonial Revival style, gambrel roof, 1½ stories.
Features: distinctive chimney, distinctive dormer, gable fan, porch.

A125a Garage, c.1970
Non-contributing due to age.

A126 House, c.1900
Gable roof, 1½ stories.

A127 House, c.1900
Gable roof, 1½ stories.

A128 House, c.1880
Gable roof, 1½ stories.

A128a Garage, c.1930

A129 House, c.1910
Gable roof, 1½ stories.

A129a Garage, c.1970
Non-contributing due to age.

A130 House, c.1900
Gable roof, 1½ stories.

A130a Carriage Barn, c.1870

A131 House, c.1910
Gable roof, 1½ stories.

A131a Garage, c.1930

A132 House, c.1880
Gable roof, 1½ stories.
Features: Gothic wall dormer, gable screen, Bungalow porch.

A133 House, c.1910
Non-contributing due to alterations.

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A134 Gas Station, c.1950
Non-contributing due to age.

A135 House, c.1840
Vernacular-Greek Revival style, Georgian plan.
Features: Queen Anne porch, corner pilasters.

A136 House, c.1840
Vernacular-Greek Revival style, 1-house.
Features: corner pilasters.

A136a Carriage Barn, c.1870

A137 House, c.1840



Vernacular-Greek Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, corner pilasters, distinctive door.

A137a Carriage Barn, c.1870
Wood shingle.

A138 House, c.1845
Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, sidelights, entry entablature, corner pilasters, full entablature.

A138a Carriage Barn, c.1870
Board and batten.

A139 House, c.1910
Gable roof, 2½ stories.
Features: Colonial Revival porch.

A139a Shed, c.1920

A139b Carriage Barn, c.1920

A140 House, 1809



Federal style, Georgian plan, brick.
Features: entry fanlight, stone lintels, Italianate porch.

A141 Mobile Home, c.1970
Non-contributing due to age.

A142 House, c.1900
Gable roof, 1½ stories.

A142a Carriage Barn, c.1900

A143 House, c.1900
Gable roof, 1½ stories.
Features: Colonial Revival porch, entry pilasters, entry entablature.

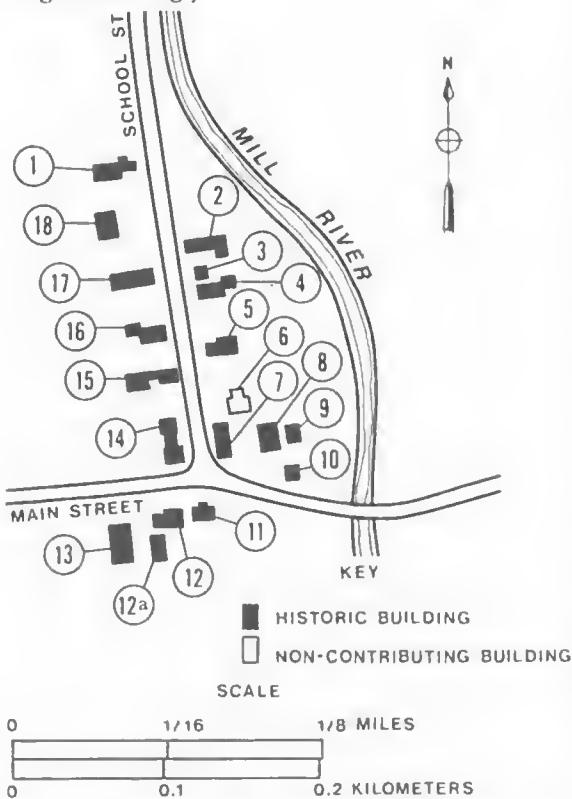
A143a Carriage Barn, c.1900

A144 House, c.1880
Sidehall plan, 1½ stories.
Features: entry entablature.

A144a Garage, c.1950
Non-contributing due to age.

B EAST WALLINGFORD HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

East Wallingford grew into a flourishing manufacturing and commercial center in the years after the 1849 completion of the Bellows Falls to Rutland Railroad through the northeast corner of town. Although mills and tanneries have disappeared, the houses, stores, a church and a school, all built about 1860, remain to indicate the rapid development of this village.



East Wallingford Village

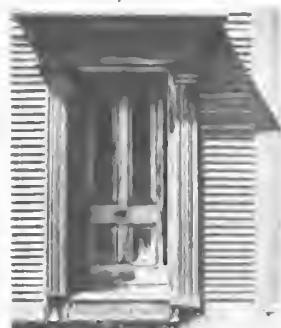


(B15, c.1870)

EAST WALLINGFORD HISTORIC DISTRICT

B1 House, c.1865
Greek Revival style, sidehall plan, 2½ stories.
Features: entry pilasters, entry entablature, bay window, Italianate porch.

B14 House, c.1855



Greek Revival-Italianate style, sidehall plan, 2½ stories.
Features: full entablature, corner pilasters, entry entablature, distinctive door.

B2 House, c.1865

Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: entry pilasters, full entablature, Colonial Revival porch.

B3 Shop, c.1865

B4 House, c.1865
Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, entry entablature, full entablature, kneewall window.

B5 House, c.1900
Gable roof, 2 stories.

B6 Store, c.1920
Non-contributing due to alterations.

B7 Store, c.1860
Greek Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch, full entablature, polychrome slate.

B8 Store, c.1915
Wood shingle, gable roof, 1½ stories.
Features: bay window, door hood

B9 Shed, c.1910

B10 Mill, c.1895
Gable roof, 2½ stories.

B11 House, c.1880
Sidehall plan, 1½ stories.
Features: sidelights, entry pilasters, Colonial Revival porch.

B12 House, c.1875
Italianate style, sidehall plan, 2½ stories.
Features: cornice brackets, full entablature, bay window, Italianate porch.

B12a Barn, c.1900

B13 Church, 1860
Architect/builder: Jacob Gray.
Greek Revival style, gable roof, 1 story.
Features: entry pilasters, entry entablature, gable fan, ridge tower, belfry.

B15 House, c.1870

Vernacular-Gothic Revival style, sidehall plan, 1½ stories.
Features: porch, Colonial Revival porch, Gothic wall dormer, bay window, sidelights, Gothic Revival porch.

B16 House, c.1855

Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, entry entablature, entry pilasters, corner pilasters, full entablature, kneewall window.

B17 House, c.1870

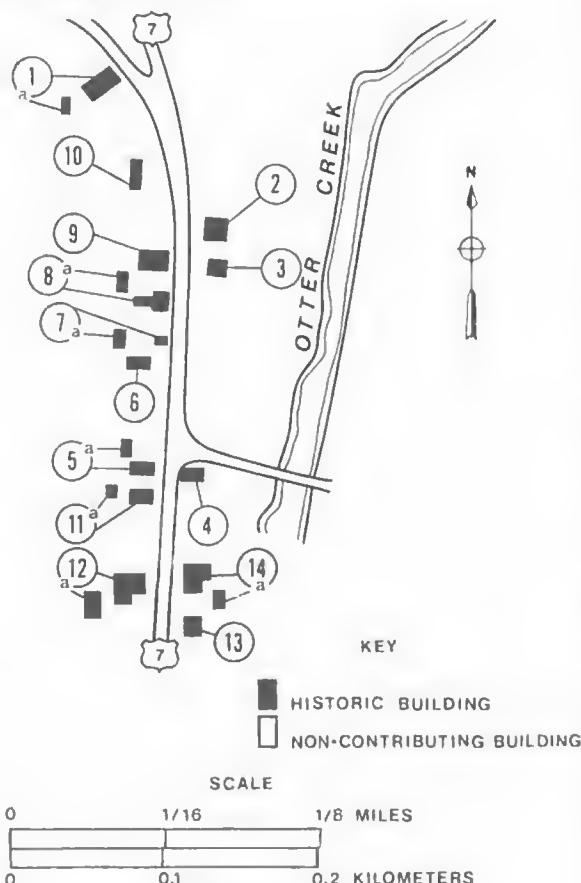
Greek Revival style, sidehall plan, 2½ stories.
Features: corner pilasters.

B18 School, c.1865

Greek Revival style, gable roof, 1½ stories.
Features: transom, entry entablature, paneled corner pilasters, sidelights, full entablature, cupola, entry pilasters, gable fan.

C SOUTH WALLINGFORD HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

South Wallingford was important as a stop along the stage road and later the railroad connecting Bennington with Rutland. Historic buildings include an early Federal style tavern, an attractive 1840 Gothic Revival style church similar to others in Rutland County, a store, several homes from the mid 1800s, and the 1909 Grange Hall.



(C6, c.1880; C7, c.1940; C8, c.1850; C9, 1840)

SOUTH WALLINGFORD HISTORIC DISTRICT

C1 Fraternal Hall, 1909
Gable roof, 1½ stories.

C1a Shed, c.1890

C2 Tavern, c.1815
Federal style, Georgian plan.
Features: entry pilasters, entry entablature, Colonial Revival porch.

C3 House, c.1850
Classic Cottage.

C4 Store, c.1830
Vernacular-Federal style,
gable roof, 2½ stories.
Features: entry pilasters, entry entablature.

C5 House, c.1865
Greek Revival style, sidehall
plan, 2½ stories.
Features: entry entablature,
entry pilasters, Italianate
porch.

C5a Garage, c.1920

C6 House, c.1880
Sidehall plan, 2½ stories.
Features: Queen Anne porch.

C7 Store, c.1940
Gable roof, 1 story.

C7a Barn, c.1930

C8 House, c.1850
Greek Revival style, Georgian
plan.
Features: distinctive chimney,
Queen Anne porch, corner
pilasters, full entablature.

C8a Barn, c.1930

C9 Church, 1840
Gothic Revival style, gable
roof, 1½ stories.
Features: pointed arch window,
roof finials, central tower,
entry entablature.

C10 Sugarhouse, c.1940

C11 House, c.1840
Classic Cottage.
Features: distinctive chimney,
Bungalow porch.

C11a Shed, c.1910

C12 House, c.1840
Sidehall plan, 2 stories.
Features: gable fan, corner
pilasters, Colonial Revival
porch.

C12a Barn, c.1900

C13 House, c.1905
Gable roof, 2 stories.
Features: porch.

C14 Store, c.1860
Gable roof, 2 stories.

C14a Carriage Barn, c.1900



WELLS

Wells encompasses the lower portion of Lake St. Catherine with mountainous terrain to the east and rolling hills in the west. Settlers established their farms among the hills and stream valleys after 1768, while Wells village developed around 1800 at a crossroads below South Pond near milling sites along Wells Brook. Farming was the primary activity in town throughout the 19th century, although the quarrying of slate in the western region gained some importance after the Civil War. The first hotel on Lake St. Catherine was opened in 1859, and by the close of the century camp development was well established there, providing a boost for the local economy. Today the 19th century farm and village buildings, together with the later camp architecture, tell a lively, unwritten story of the history of Wells.

MANY OF THE FIRST SETTLERS came here from Connecticut and Massachusetts, and by the time of the first United States census in 1791 there were 622 people living in Wells. Among the earliest houses built in town are four, small 1½ story homes (51, 52, 55, 60; c.1790) clustered near the Wells Brook and Mill Brook. Originally similar, they have been somewhat altered over the years but all still retain a slightly flared eave across the front roof edge, a feature

This snow-bound farm (23), located near the southeast corner of town along Wells Brook, has one of the few late 19th century houses built in Wells. Known to have been settled prior to 1850, the farm is set amid steep hillsides, a setting typical of many early farms in the area.

rarely found in Vermont. Further to the north is the farm (56) of Samuel Culver, the son of Daniel who came here in 1771. Samuel ran a nursery, where he grew a variety of fruits, and was active in local affairs, serving as a selectman, constable, and representative to the state legislature. His house, a large Georgian plan dwelling ornamented by thin pilasters around the central sidelit door, was built about 1820. Aligned along the other side of the road are numerous barns and other outbuildings dating from the later 1800s.

Wells village began to develop about 1800 as a small milling and commercial center for the dispersed farming community at the intersection of a road along Wells Brook and the Rutland to Bennington stage route. It grew slowly, but by 1840 contained a church, tavern, store, and several mechanics' shops. The tavern (A2, c.1835), a large building with a handsome, recessed, 2 story Greek Revival style porch, was built right at the crossroads in the village center. Facing it from the opposite corner was the store (A14, c.1835), with an attached house to one side for its proprietors.

The village continued to grow through the



This house (35), an outstanding example of the Greek Revival style, was built c. 1845 near the western edge of Wells village for John C. Hulett, a man active in town politics. Among its noteworthy features are the central pavilion with flanking ells plan, flushboard siding of the front walls, paneled corner pilasters enriched with palmettes, and the handsome Ionic colonnade porch.

1840s and 1850s, so that by the 1860s there were about thirty dwellings along its five radiating streets. Among them were several Greek Revival style homes. On the corner across from the store is the 2 story Georgian plan home (A20, c.1841) of Dr. Backus H. Haynes, who practiced medicine in Wells from about 1841 to 1855. The house has two doorways, one in the center of the main facade and one on the side that may have led into his office. About 1845 a sidehall plan house (A16), with a recessed porch supported by paneled posts, was built just down South Street beyond Wells Brook. Matching paneled pilasters ornament the front wall, while smaller ones flank the sidelit doorway. Dating from the same period is the yet more elaborate Main Street house (35) of John S. Hullett, a prosperous farmer, town selectman, and representative to the state legislature. Running across the entire front of this pavilion with ells plan house is a generous veranda supported by carved Ionic columns.

THREE RELIGIOUS DENOMINATIONS, Universalist, Methodist Episcopal, and Episcopal, were established early in town, and for a time all shared a meetinghouse in the village before constructing separate churches. These churches were replaced in the 1840s and 1850s by new buildings grouped around what would become the green at the eastern edge of the village. The Gothic Revival style pointed arch windows of St. Paul's Episcopal Church (A9, 1841) and the bristling wooden cresting atop its tower provide a vivid contrast to the restrained Greek Revival style detailing of the Methodist church (A11, 1842), with its paneled corner pilasters and domed belfry. The Universalist church (A8), built in 1855, is somewhat smaller and although the original tower was removed when the building was converted to a library in the 1960s, such details as the dentils enriching the cornice remain intact.



After the Civil War most Wells farmers turned from sheep raising to the more lucrative dairying, sending their milk to several local cheese factories. A local historian wrote in 1869 that most farmers "have new and painted dwellings, with comfortable outbuildings, indicating enterprise and prosperity." Among new barns of the period was this early bank barn located on the East Wells farm (18) of A. Lewis. Other, slightly later carriage barns (33) were distinguished by a central wall dormer. Early 20th century barns (ex. 22f, c.1910) often had gambrel roofs and stables on ground level.

During the years before mid-century many Wells farmers raised sheep, producing 8,752 pounds of wool from 4,283 sheep in 1840. A number of them used their profits to build new homes. About 1845 the Parks family erected a large pavilion with ells plan house (26) on their farm overlooking the Wells Brook valley, which was established by Joshua Howe who came there from Wallingford, Connecticut, in 1783. Most of the barns and other outbuildings on the property date from the later 1800s. After the Rutland and Washington Railroad was completed through neighboring Granville, New York, in 1851, many farmers in western Wells began to grow potatoes, producing as much as 1,000 to 2,000 bushels yearly. Among the farms in the rolling western hills was one (57) owned by Orah Clark, the son of an early settler. His attractive Classic Cottage, built about 1840, is ornamented by a Greek Revival style doorway and paneled corner pilasters. Another farm (54), located near where Mills Brook flows into the Wells Brook, has a



Fever and ague plagued early settlers around Lake St. Catherine, but after a public house opened here in 1859 the lake soon became a popular resort area. By the 1880s numerous single family camps were built along its shores, including this one, the large-scale "Inniscarra" (3, c.1900), with its later matching garage at the rear.

simple sidehall plan house perhaps built about 1850 for A. Smith, and an early bank barn with peaked lintelboards over the windows.

Locally grown wool was made into cloth at a mill at the outlet of Little Pond, where there was also a sawmill, sash factory, planing mill, and wagon shop. In 1853 Benjamin Lewis built a larger woolen mill, capable of producing one hundred yards of cloth a day, west of the village. Among the several properties Lewis owned nearby were two large Georgian plan houses. One (49, c.1835) just east of the mill has an early Greek Revival style doorway with a transom, entry pilasters, and a heavily molded entablature. The other (50, c.1840) has paneled pilasters that ornament the building corners and frame the sidelit doorway.

QUARRYING IN THE SLATE BELT that runs through western Rutland County began in Wells about 1854 in the southwestern corner of town. Growth of the slate industry in Wells, unlike neighboring Pawlet and Poultney, was slow, but by the late 1800s numerous quarries had been opened up in town. Many were owned by slate companies in Pawlet and in Granville, New York, just across the state border. Still standing near one of the quarries is a barn (58, c.1860) that was used as a billboard by the Hilltop Slate Company of Middle Granville.

The population of Wells declined toward the end of the 1800s, dropping from 713 residents in 1870 to 606 by 1900. Farmers gradually shifted their emphasis from raising sheep and growing potatoes to dairying, and built large barns to accommodate their new herds. One bank barn (22e, c.1870) in the southeastern corner of town



Located just north of Wells village on the road leading to Lake St. Catherine this house (42) was built c.1935 in the Bungalow style, it is similar to several, slightly earlier, lakeside camps.

is distinguished by two sets of sliding doors facing the road and on the rooftop by a wooden cupola. Farmers brought much of their milk to James Norton's Mill Brook cheese factory, where in 1867, two years after the business was established, nearly 120,000 pounds of cheese were made. Another cheese factory (59) was begun somewhat later on the site of Benjamin Lewis's woolen mill. Also on Mill Brook was a wood-frame gristmill (53), built in the 1880s on the site of a mill established in 1808 by Roswell Goodrich.

Lake St. Catherine attracted visitors as early as 1859 when Merritt Lewis built a public house on its western shore. By the 1880s small camps with porches facing the water were being built along the lakeside. Relatively simple in design, they include one (10, c.1885) with round arched windows lighting the front gable end and another (8, c.1885) ornamented by a carved gable screen. Later family summer homes, such as the 2 story, hip-roofed "Innisearra" (3, c.1900), were distinguished by expansive porches across the front and sides for extended outdoor leisure.

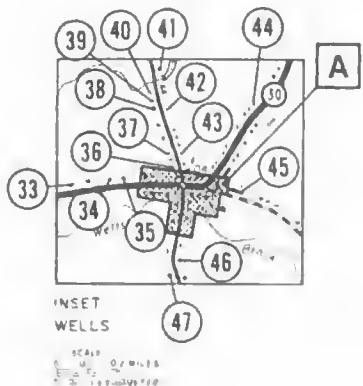
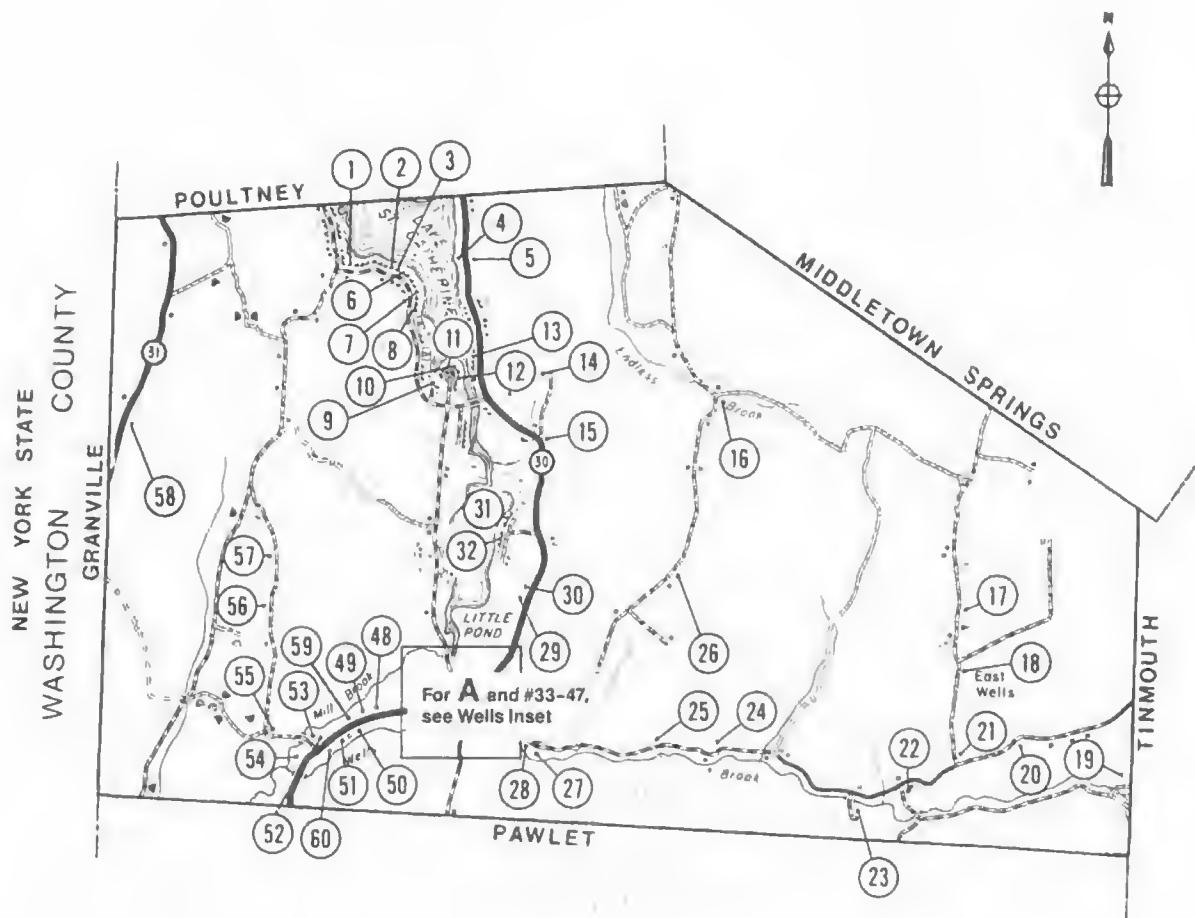
By the 1920s, as use of the automobile made Lake St. Catherine more accessible for summer recreation, large homes with stylish design features commonly found in many suburban houses of the period were built along the lakeshore. The first floor walls and the large exterior chimney of "Whileaway" (2) are faced with distinctive cobblestones, while the wood-shingled "Wissahickon" (1) is ornamented by a 2 story bay window, large brackets under the eaves, and porches to the front and rear.

Development in Wells during the 20th century has been confined largely to the Lake St. Catherine area, leaving the 19th century character of Wells village and the surrounding scattered farms intact. Local preservation efforts, such as the conversion of the Universalist church to the town library, help maintain the character of Wells village, a Historic District listed in the State Register of Historic Places. Provided the historic significance of the lakeside camps is recognized, Wells will likely retain an architectural balance between village, farms, and lake, which will continue to sustain residents and attract vacationers for many years to come.

TOWN OF WELLS MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For A see historic district map.)



SCALE
0 1/4 MILE
1/2 MILE
1 MILE

TOWN OF WELLS
**Sites listed in
 the State Register
 of Historic Places**
**(For locations
 see town and
 historic district
 maps.)**

1 Camp, c.1920
 Bungalow style, wood shingle, 1½ stories.
 Features: cobblestone, stick-work, Bungalow porch, rafter tails, distinctive chimney, bay window, recessed porch.
 Related garage.
 Features: historic garage doors.

2 Camp, c.1920
 Vernacular-Craftsman style, wood shingle, gable roof, 2 stories.
 Features: cobblestone, gable fanlight, Bungalow porch.
 Related boathouse, garage.
 Features: historic garage doors.

3 Camp, c.1900
 Hip roof, 2 stories.
 Features: Queen Anne porch, rafter tails.
 Related garage.

4 Camp, c.1930
 Vernacular-Adirondack Rustic style, log veneer, gable roof, 1 story.

5 Camp, c.1925
 Wood shingle, hip roof, 1 story.
 Features: rafter tails.

6 Camp, c.1915
 Hip roof, 1 story.
 Features: recessed porch.



Related garage.

7 Camp, c.1895
 Gable roof, 1 story.
 Features: Queen Anne porch, distinctive chimney, cobblestone.
 Related garage.

8 Camp, c.1885
 Vernacular-Queen Anne style, gable roof, 1½ stories.
 Features: gable screen, Queen Anne porch, peaked lintelboards.

9 Camp, c.1890
 Brick, gable roof, 2½ stories.
 Features: Queen Anne porch, quoins, diagonal boarding, shinglework.
 Related garage.

10 Camp, c.1885
 Gable roof, 1½ stories.
 Features: round arch window, porch.
 Related shed.

11 Camp, c.1910



Gable roof, 1½ stories.
 Features: cornice brackets, recessed porch.

12 Camp, c.1900
 Wood shingle, gable roof, 1½ stories.
 Features: rafter tails, stick-work, distinctive chimney.
 Related garage.

13 House, c.1890
 Vernacular-Queen Anne style, gable roof, 2½ stories.
 Features: transom, Queen Anne porch, distinctive lintelboards.

14 Barn, c.1920
 Gambrel roof.
 Related house, barn, sugarhouse.

15 House, c.1905
 Gable roof, 2½ stories.
 Features: Colonial Revival porch.
 Related carriage barn.

16 House, c.1840
 Vernacular-Greek Revival style, Classic Cottage.
 Features: full entablature, paneled entry pilasters, sidelights, entry entablature. Related barn, milkhouse.

17 House, c.1840
 Vernacular-Greek Revival style, Classic Cottage.
 Features: paneled corner pilasters, full entablature.

18 House, c.1835
 Gable roof, 1½ stories.
 Related bank barn.

19 House, c.1840
 Greek Revival style, Classic Cottage.
 Features: kneewall window, full entablature, entry entablature, sidelights, corner pilasters, entry pilasters.

20 (Farm)
 a. House, c.1855
 Gable roof, 1½ stories.
 Features: peaked lintelboards.
 b. Garage, c.1965
 c. Shed, c.1900
 d. Milkhouse, c.1920
 e. Shed, c.1910
 f. Barn, c.1910
 Features: peaked lintelboards

21 (Farm)
 a. House, c.1845
 Greek Revival style, sidehall plan, 2 stories.
 Features: sidelights, entry entablature, entry pilasters, full entablature, paneled corner pilasters.
 b. Granary, c.1880
 c. Shed, c.1960
 d. Milkhouse, c.1940
 e. Barn, c.1870
 Features: peaked lintelboards.
 f. Barn, c.1971

22 (Farm)
 a. House, c.1840
 Vernacular-Greek Revival style, Georgian plan.
 Features: entry entablature, sidelights, entry pilasters, bay window, corner pilasters.
 b. Garage, c.1925
 Hip roof
 c. Barn, c.1880
 d. Shed, c.1900
 e. Barn, c.1870



Features: cupola, Gothic wall dormer.
 f. c.1910
 Features: metal silo, metal ventilator.

23 (Farm)
 a. House, c.1880
 Gable roof, 2½ stories.
 Features: porch.
 b. Shed, c.1910
 Features: Gothic wall dormer.
 c. Barn, c.1910
 d. Milkhouse, c.1920

24 House, c.1885
 Gable roof, 2½ stories.
 Related shed, shed.
 Features: peaked lintelboards.

25 (Farm)
 a. House, c.1845
 Vernacular-Greek Revival style, Classic Cottage.
 Features: full entablature, entry pilasters, sidelights, entry entablature.
 b. Barn, c.1870
 c. Carriage Barn, c.1890
 Board and batten.
 d. Shed, c.1920
 e. Barn, c.1880
 f. Milkhouse, c.1910

26 (Farm)
 a. House, c.1845
 Vernacular-Greek Revival style, pavilion with eaves.
 Features: paneled corner pilasters, full entablature, gable fin.
 b. Pump House, c.1880
 c. Granary, c.1890
 d. Barn, c.1890
 Features: Gothic wall dormer, cupola.
 e. Shed, c.1900
 f. Carriage Barn, c.1870
 g. Shed, c.1885
 h. Corn Crib, c.1885
 Features: peaked lintelboards

27 House, c.1840
 Vernacular-Greek Revival style, Classic Cottage.
 Features: full entablature, kneewall window, entry entablature, paneled wall pilasters, paneled corner pilasters.

28 (Farm)
 a. House, c.1835
 Georgian plan.
 Features: full entablature.
 b. Shed, c.1870
 c. Barn, c.1890
 d. Barn, c.1865
 e. Barn, c.1870
 f. Chicken Coop, c.1910
 g. Barn, c.1875

29 (Farm)
 a. House, c.1855
 Vernacular-Federal style, gable roof, 2½ stories.
 Features: entry pilasters, entry entablature.
 b. Carriage Barn, c.1900
 c. Milkhouse, c.1930
 Wood shingle
 d. Barn, c.1910
 e. Shrd, c.1920
 f. Chicken Coop, c.1920
 g. Shrd, c.1975

30 Camp, c.1910
 Gambrel roof, 1½ stories.
 Features: distinctive chimney, recessed porch, rafter tails, distinctive dormer.
 Related carriage barn.

31 Camp, c.1920
 Gable roof, 1 story.
 Features: porch, rafter tails.
 Related garage.

32 Camp, c.1905
 Wood shingle, gable roof, 1 story.
 Features: rafter tails, stick-work, hood moldings, recessed porch, cobblestone, distinctive chimney.

33 House, c.1845
 Greek Revival style, Classic Cottage.
 Features: full entablature, paneled corner pilasters, entry entablature, sidelights, entry pilasters, kneewall window, Italianate porch.
 Related carriage barn, shed, shrd.
 Features: Gothic wall dormer.

34 House, c.1850
 Vernacular-Greek Revival style, gable roof, 1½ stories.
 Features: paneled corner pilasters, full entablature.

35 House, c.1845
 Greek Revival style, gable roof, 2½ stories.
 Features: Greek Revival porch, flushboard siding, paneled corner pilasters, sidelights, transom, full entablature, gable fin.

36 House, c.1850
 Vernacular-Greek Revival style, sidehall plan, 2 stories.
 Features: full entablature, paneled corner pilasters.
 Related garage.

37 House, c.1840/c.1885
Greek Revival-Queen Anne style, Georgian plan.
Features: shinglework, full entablature, corner pilasters, Queen Anne porch, entry pilasters, entry entablature.

38 House, c.1865
Georgian plan.
Related carriage barn.

39 House, c.1865



Gable roof, 2 stories.
Features: peaked lintelboards.
Related smokehouse.

40 House, c.1845
Greek Revival style, Classic Cottage, 1½ stories.
Features: kneewall window, full entablature, paneled corner pilasters, entry entablature, paneled entry pilasters, sidelights, transom, peaked lintelboards, porch.
Related carriage barn.
Features: peaked lintelboards.

41 House, c.1850
Gable roof, 1½ stories.
Features: paneled corner pilasters, gable fan, bay window, Queen Anne porch.
Related carriage barn.
Features: Gothic wall dormer.

42 House, c.1935
Bungalow style, wood shingle, gable roof, 1½ stories.
Features: rafter tails, cobblestone.
Related garage, barn, shed.

43 House, c.1870
Vernacular-Gothic Revival style, gable roof, 1½ stories.
Features: Gothic wall dormer, peaked lintelboards, Queen Anne porch.

44 House, c.1885
Gable roof, 1½ stories.
Features: Queen Anne porch.
Related stable.

45 House, c.1890
Gable roof, 2 stories.
Features: Italianate porch, peaked lintelboards.

46 House, c.1850
Vernacular-Greek Revival style, Georgian plan.
Features: paneled corner pilasters, transom, paneled entry pilasters, distinctive lintelboards.

47 House, c.1845
Vernacular-Greek Revival style, Classic Cottage, wood shingle.
Features: entry entablature, sidelights.

48 House, c.1830
I-house.

49 House, c.1835
Vernacular-Federal-Greek Revival style, I-house.
Features: full entablature, transom, entry entablature.
Related barn, shed, barn.

50 House, c.1840
Vernacular-Greek Revival style, Georgian plan.
Features: paneled corner pilasters, entry entablature, paneled entry pilasters, sidelights, transom, full entablature, porch.

51 House, c.1790
Cape Cod.
Features: Queen Anne porch.
Related barn.

52 House, c.1790
Vernacular-Federal style, Cape Cod.
Features: entry entablature, entry pilasters.

53 (Farm)
a. House, c.1825
Vernacular-Federal style, gable roof, 2 stories
Features: entry entablature, Italianate porch
b. Barn, c.1870
c. Mill, c.1880



Gable roof, 3 stories.
i. Carriage Barn, c.1880
Features: Gothic wall dormer.
e. Barn, c.1870

54 (Farm)
a. House, c.1850
Sidehall plan, 2½ stories.
b. Barn, c.1865
Features: peaked lintelboards.
c. Barn, c.1870

55 (Farm)
a. House, c.1790
Cape Cod.
b. Garage, c.1940
c. Granary, c.1885
d. Pighouse, c.1880
e. Carriage Barn, c.1880
Features: Gothic wall dormer
f. Barn, c.1890
g. Chicken Coop, c.1910
h. Chicken Coop, c.1910

56 (Farm)
a. House, c.1820
Vernacular-Federal style, Georgian plan.
Features: full entablature, entry entablature, entry pilasters, sidelights.

b. Chicken Coop, c.1890
Board and batten.
c. Pump House, c.1930
d. Barn, c.1855
e. Granary, c.1870
f. Barn, c.1880
g. Milkhouse, c.1925
h. Barn, c.1860

57 House, c.1840
Greek Revival style, Classic Cottage.
Features: full entablature, paneled corner pilasters, entry entablature, paneled entry pilasters, sidelights, porch.
Related carriage barn, barn.

58 Barn, c.1860
Features: historic sign.

59 Cheese Factory, c.1870
Gable roof, 2 stories.
Features: cornice brackets
Related carriage barn.

60 House, c.1790
Gable roof, 1½ stories.
Features: transom, belleast roof.
Related barn.
Features: hoist.

WELLS VILLAGE HISTORIC DISTRICT

Wells village, which has a small green near its eastern end, is dramatically sited near the base of Pond Mountain, a shear fault that rises 800 feet. Many of its historic buildings date from the early to mid 1800s when it was the milling and commercial center of town, and include handsome examples of the Federal and Greek Revival styles and the Gothic Revival style St. Paul's Episcopal Church, designed by noted Rutland County architect John Cain.



Wells Elementary School (A1, c.1900)



Main Street and East Wells Road



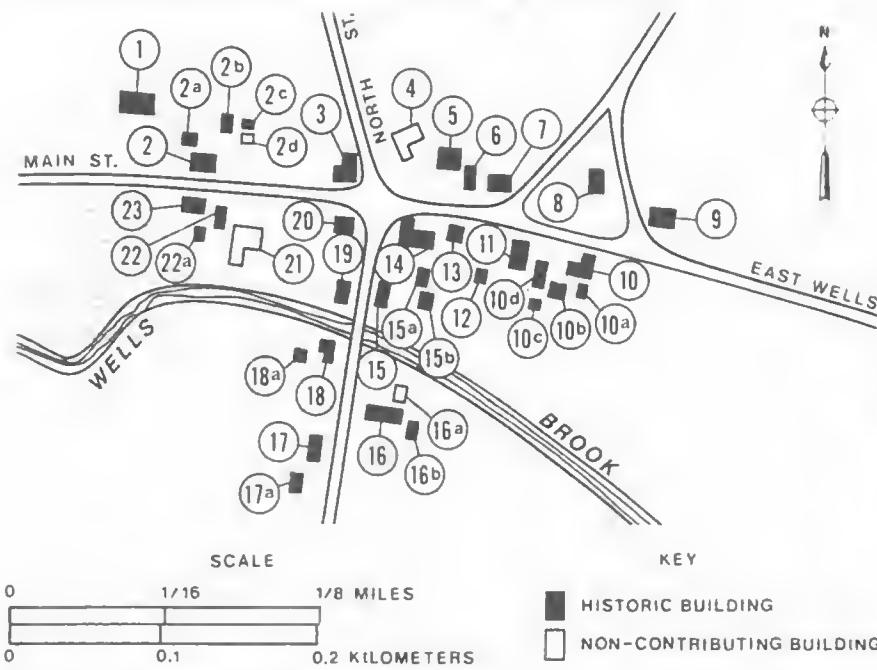
Lewis House Hotel (A3, c.1835)



(A9, 1841)

A WELLS VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

WELLS VILLAGE HISTORIC DISTRICT

A1 School, c.1900



Colonial Revival style, hip roof, 2½ stories.
Features: cupola, bank of windows.

A2 House, c.1835
Georgian plan.
Features: peaked lintelboards, Italianate porch.

A2a Carriage Barn, c.1880

A2b Garage, c.1930

A2c Shed, c.1940

A2d Shed, c.1960
Non-contributing due to age.

A3 Tavern, c.1835
Federal-Greek Revival style,
Georgian plan.
Features: full entablature,
porch, entry pilasters, entry
entablature, sidelights,
recessed porch.

A4 Post Office, c.1972
Non-contributing due to age.

A5 Duplex, c.1900
Gable roof, 2½ stories.

A6 House, c.1880
Gable roof, 2 stories.
Features: shinglework, Queen Anne porch.

A7 House, c.1815
Georgian plan.
Features: enriched entry entablature, full entablature, entry pilasters.

A8 Church, 1855
Greek Revival style, gable roof, 1 story.
Features: full entablature, gable fan, distinctive chimney, corner pilasters.

A9 Church, 1841
Gothic Revival style, gable roof, 1 story.
Features: full entablature, central tower, triangular arch window, wood carving, roof finials, belfry, corner pilasters, wood carving, window tracery.

A10 House, c.1880
I-house.
Features: peaked lintelboards, porch.

A10a Carriage Barn, c.1890
Features: Gothic wall dormer, peaked lintelboards.

A10b Chicken Coop, c.1940

A10c Shed, c.1930

A10d Garage, c.1930

A11 Church, 1842
Greek Revival style, gable roof, 1 story.
Features: full entablature, paneled corner pilasters, entry entablature, entry pilasters.

A12 Barn, c.1900
Board and batten

A13 House, c.1840
Vernacular-Greek Revival style, gable roof, 2 stories.
Features: full entablature, entry entablature, paneled entry pilasters

A14 Store, c.1835
Gable roof, 2½ stories.
Features: full entablature, hoist, distinctive door.

A15 House, c.1880
Gable roof, 2 stories.
Features: peaked lintelboards.

A15a Garage, c.1930
Hip roof

A15b Carriage Barn, c.1890
Features: Gothic wall dormer.

A16 House, c.1845
Greek Revival style, sidehall plan, 2 stories.
Features: paneled wall pilasters, monumental portion, full entablature, sidelights, kneewall window, corner-blocks, paneled corner pilasters, flushboard siding.

A16a Chapel, c.1960
Non-contributing due to age.

A16b Carriage Barn, c.1870

A17 House, c.1840
Classic Cottage.
Features: kneewall window, sidelights.

A17a Carriage Barn, c.1885

A18 House, c.1865
Sidehall plan, 1½ stories.
Features: Queen Anne porch

A18a Carriage Barn, c.1900

A19 Shop, c.1900
Board and batten.

A20 House, c.1841



Greek Revival style, Georgian plan.

Features: full entablature, paneled corner pilasters, entry entablature, entry pilasters.

A21 Garage, c.1960
Non-contributing due to age.

A22 House, c.1880
Vernacular-Queen Anne style, sidehall plan, 2½ stories.
Features: shinglework, Queen Anne porch.

A22a Garage, c.1940

A23 Store, c.1885
Gable roof, 2 stories.
Features: Queen Anne porch, original storefront.



WEST HAVEN

West Haven, the westernmost town in Vermont, is separated from New York State by Lake Champlain, its East Bay, and the Poultney River. By 1792, when the town was partitioned from Fair Haven by the state legislature, a number of farms had been established in the rolling, rock-strewn hills. Among early roads were the Whitehall and Fair Haven to Vergennes stage road and the Fair Haven turnpike (now VT Route 22A). The small village of West Haven gradually developed at a crossroads near the center of town. Farming remained important throughout the 19th century, and most of the historic buildings in town — farmhouses, barns, and two early churches — date from these years.

WHEN FAIR HAVEN WAS CHARTERED, its proprietors designated Carver's Falls on the Poultney River as the town center because of its suitability for milling interests and potential as a river port for the East Bay of Lake Champlain. Among the early settlers near the falls were Sharon, Connecticut, residents Dr. Simeon Smith, a druggist and trader, and his nephew, Daniel Smith, who arrived here in 1787. Dr. Smith established a sawmill on the Hubbardton River and about 1788 hired Jonathan Orms, millwright, carpenter, and later general-in-chief

Scattered throughout the gently rolling but often rocky landscape of West Haven are numerous early to mid 19th century farms with barns and other outbuildings that surround Federal or Greek Revival style farmhouses. The long sweep of the Adirondack Mountains forms the backdrop for this farm (8), owned in the 1860s by W. Sisco.

of the Vermont militia during the War of 1812, to construct an iron forge at the falls. Smith quickly became a prominent man in local affairs, serving as a Fair Haven selectman, assistant Rutland County court judge, and representative to the state legislature. His large 2½ story house (27), built about 1789 near Carver's Falls, reflects this status. Although now altered with the addition of a Colonial Revival style monumental portico, the house still retains its Federal style entryway with sidelights and a distinctive paneled door framed by a molded door surround.

The waterpower of Carver's Falls was greatly altered by a freshet in 1783, which also filled the East Bay with sand, and eventually the settlement there was eclipsed by the growing mill village of Fair Haven, located around a set of falls on the Castleton River. A split soon developed between the more agricultural western half of town and the industrial eastern half when they could not agree on a town center. Western farmers petitioned for a separate West Haven, a request granted by the state legislature in 1792.

Although the Smiths were opposed to the partition, they remained in their new town, further developing their large landholdings and business



Among the several impressive Federal style buildings in West Haven is one (29) built in 1798 for Dr. Simeon Smith and believed to have been used by him as a guesthouse and dance hall. The eavesline is marked by an exceptional entablature, complete with dentils and small modillion blocks.

interests. In 1798 Dr. Smith had another house (29), with a second floor ballroom, built along the Whitehall to Vergennes stage road and not far from his first house (27). Used to entertain Smith's guests, this refined Federal style I-house, trimmed by an elegant cornice with modillion blocks and dentils, likely was designed by William Sprats. Sprats, who by that time was living across the West Haven border in Hampton, New York, had made his reputation as a master builder in Litchfield, Connecticut. He may also have designed the nearby 1804 home (30) of Smith's nephew Daniel, who had bought the iron works in Fair Haven village. Ornamenting this large, hip-roofed, Georgian plan dwelling are an elaborate central entryway and Palladian window above, both with leaded glass and framed by fluted pilasters, and a cornice similar to that of Dr. Smith's house.

By 1810 there were 679 West Haven residents, most of whom were engaged in farming. Christopher Minot, who married Dr. Smith's widow after Smith's death in 1804, continued to improve the large Smith landholdings in town. About 1819 he hired Zaccheus Greeley to live on the property and work for him chopping wood, clearing land, and then farming on shares. Helping Greeley was his young son Horace, to whom the Minots lent books. After serving an apprenticeship at the Poultney *Northern Spectator*, Horace went on to become a noted American newspaperman and the founder of the *New York Tribune*.

Many West Haven farmers gradually turned to raising sheep for wool, a business made more profitable by the completion in 1823 of the Champlain Canal, which linked the Hudson River to Lake Champlain at the southern tip of West Haven and provided convenient access to out-of-state markets. By 1840 the number of sheep in town had reached 8,029, the human population climbing less dramatically to 774. New residents as well as some of the settled



Marking the crossroads in West Haven village is the Baptist church (15), built in 1831 at a cost of \$2,000. Although the original pinnacled cresting on the two-stage belfry is now gone, the building, with its large, pointed arch windows, is a noteworthy early example of the ecclesiastical use of the Gothic Revival style in Vermont.

farmers built a number of new homes with Federal or Greek Revival style features. Dr. Benajah Wicker's house (1a, 1835) is one of the most unusual. Overlooking Lake Champlain, this large Georgian plan house with its Federal style doorway is the only one standing in West Haven that is built of stone similar to that used in other Champlain Valley lakeshore buildings. The Jakway family, who raised Merino sheep, lived in a brick, sidehall plan Greek Revival style farmhouse (3, c.1845), while the Field family owned a large Georgian plan house (9, c.1842) built of wood. Some of the wool these farmers produced was made into cloth at the Hubbardton River woolen mill, which was built by Erastus Coleman on his farm (25) about 1834 to replace the carding mill begun by him more than thirty years earlier.

There was much activity through the eastern part of town along the Fair Haven turnpike (opened about 1810), and the stage road, along which Oliver Hitchcock ran a tavern (22, c.1816). The small village of West Haven, however, did not develop on either road but rather at a crossroads near the center of town. The local Baptist Society, formed in 1803, chose this location to build its church (15) in 1831. Gothic Revival in style with pointed arch windows, it may have been designed by master builder Elisha Scott, who also planned the Fair Haven Congregational Church (reinodeled in 1891) and the East Poultney Episcopal Church. Just down the road was the parsonage (11, c.1840). West Haven Congregationalists erected their own church (13, c.1832), simpler in design, across the street.

BY THE MID 1850s J. and A. Adams had established a boatyard at the southern tip of West Haven to build boats for the Champlain Canal trade. Still, farming remained the primary activity for most town residents. Farmers switched from raising sheep for wool to breeding



West Haven, like its northern neighbor Benson, is noted for its many farms with 19th century barns. The farm (24) settled in the 1860s by I. Dickinson has numerous outbuildings along both sides of the road. Another barn (27), on property once owned by Dr. Simeon Smith, has board and batten siding and a slate roof with the date — 1876 — featured in darker slates.

them for farmers in western states. They also began dairying, sending their milk to Hunt's cheese factory where over 40,000 pounds of cheese were made each year. Volney N. Forbes, the town clerk and treasurer and owner of a 135-acre farm, was both a breeder and dealer in Merino sheep and Jersey cattle. Among the buildings on Forbes's farm were his large house (18, c.1885), ornamented by peaked lintelboards and a bay window, a more modest tenant house (19, c.1870), and several barns and other outbuildings. A large number of barns, many with slate roofs, were constructed in the late 1800s on the property settled a century earlier by Daniel Smith. The owner also added a 2 story, Queen Anne style porch to the front of Smith's Federal style house (30, 1804).

The population of West Haven gradually declined toward the close of the 19th century, dropping from 713 in 1870 to 355 in 1900.



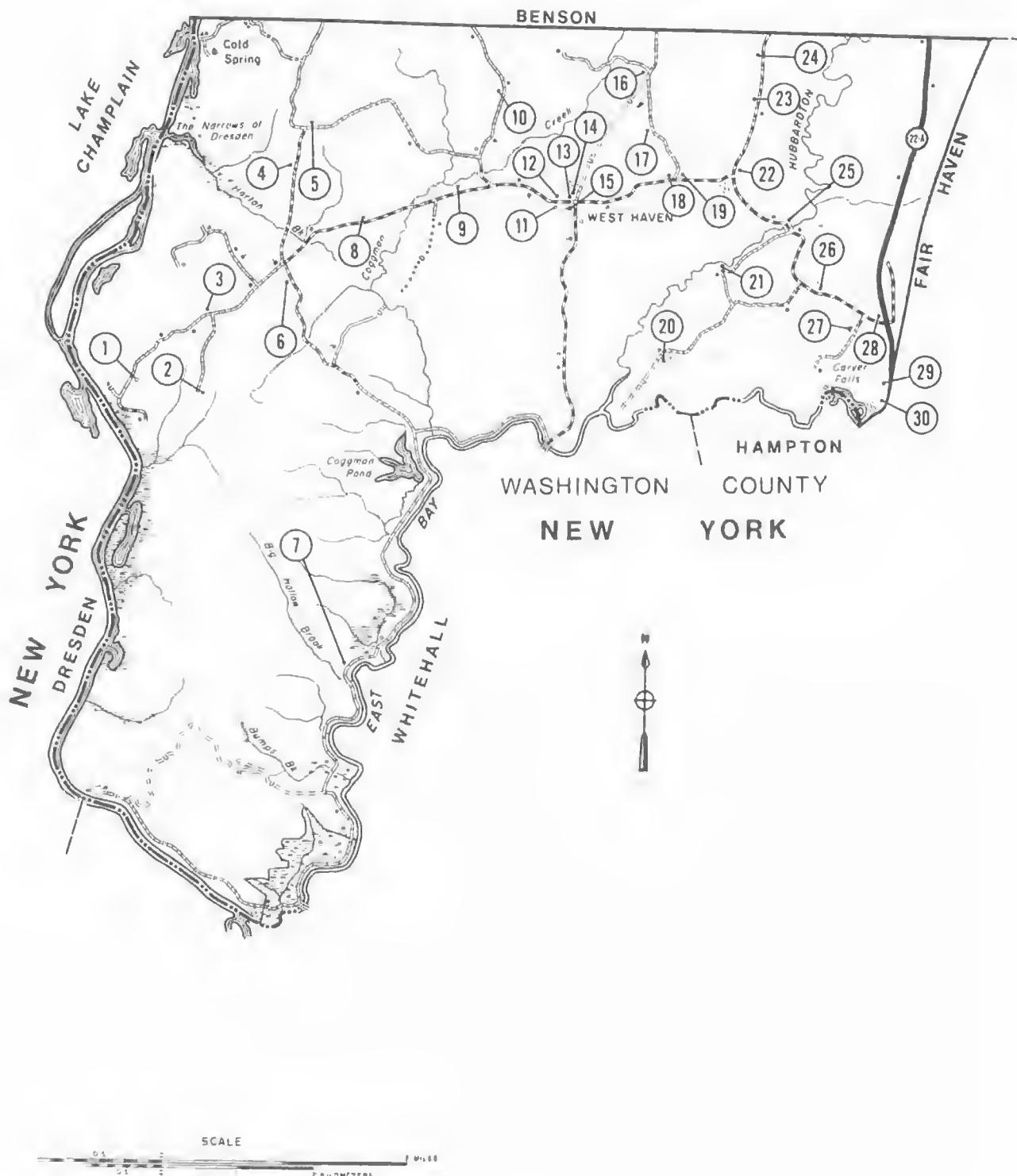
This lavishly detailed and well-preserved house (31), unlike any other in West Haven, shares similarities with other turn-of-the-century homes in nearby Fair Haven village. It was built in 1902 at a cost of \$12,000 for George Stannard, who was later proprietor of the Fair Haven Grist Mill. The lively, Queen Anne style projecting bays and gables, patterned wood shingles, and cobblestone porch foundation are combined with a chaste, Colonial Revival style modillion block cornice and a sweeping porch with fluted Doric columns.

Although some new barns were built, such as several on the farm (24) established in the 1860s by I. Dickinson, there was, with one exception, very little construction during this time. In 1902 George Stannard, a descendant of one of the first settlers in town and the proprietor of the Fair Haven Grist Mill, which was established a few years later, had an elaborate Queen Anne style home (31) built in the very southeast corner of town. Covered with clapboards and wood shingles, this multi-gabled house is wrapped around on two sides by an elegant Colonial Revival style porch.

Today agriculture remains important in West Haven, a small farming community with many architectural remnants of its long agricultural history. Outstanding among its historic structures are the three homes of the Smith family located near Carver's Falls. For its architectural quality, the exceptional Smith guesthouse is listed in the National Register of Historic Places. It is the many working farms, however, with their historic houses, barns, and other outbuildings, that tell the story of everyday life in 19th century West Haven.

TOWN OF WEST HAVEN MAP

Sites Listed in the State Register of Historic Places
 (Numbers correspond to Register listing that follows.)



**TOWN OF
WEST HAVEN**
**Sites listed in
the State Register
of Historic Places**
**(For locations
see town map.)**

1 (Farm)

- a. House, c.1835
Federal style, Georgian plan, stone.
Features: transom, carriage bays.
- b. Outhouse, c.1890
- c. Corn Crib, c.1890
- d. Chicken Barn, c.1910
- e. Barn, c.1885
Features: cupola.
- f. Barn, c.1900
- g. Barn, c.1860
Features: polychrome slate.
- h. Milkhouse, c.1920

2 (Farm)

- a. House, c.1825
Gable roof, 1½ stories.
- b. Sugarhouse, c.1890
- c. Barn, c.1890
- d. Barn, c.1870
- e. Shed, c.1920
- f. Carriage Barn, c.1920
- g. Granary, c.1890
- h. Barn, c.1860

3 House, c.1845

Greek Revival style, sidehall plan, brick, 2½ stories.
Features: marble, stone lintels, sidelights, transom, gable fan.
Related barn, bank barn.

4 (Farm)

- a. House, c.1843
Greek Revival style, sidehall plan, 2 stories.
Features: sidelights, transom, entry entablature.
- b. Granary, c.1890
Features: polychrome slate
- c. Barn, c.1880
- d. Barn, c.1870
Features: polychrome slate
- e. Shop, c.1920
- f. Milkhouse, c.1920

5 House, c.1848

Vernacular-Greek Revival style, sidehall plan, 1½ stories.
Features: sidelights, transom, reveals.
Related granary, barn.
Features: cupola.

- 6 House, c.1835**
Federal-Greek Revival style, Georgian plan.
Features: sidelights, transom, entry entablature, reveals.
Related barn.
Features: polychrome slate

- 7 House, c.1849**
Greek Revival style, sidehall plan, 1½ stories.
Features: paneled corner pilasters, peaked lintelboards, entry entablature, entry pilasters, sidelights.
Related barn.

- 8 House, c.1854**
Vernacular-Greek Revival style, Three-quarter Georgian plan.

- Features: paneled corner pilasters, full entablature, kneewall window.
Related shed, ground level stable barn.

- 9 House, c.1842**
Greek Revival style, Georgian plan.
Features: paneled corner pilasters, entry entablature, entry pilasters, sidelights.
Related barn.

- 10 House, c.1835**
Classic Cottage
Features: kneewall window.
Related shed, chicken coop, barn.
Features: polychrome slate

- 11 Parsonage, c.1840**
Gable roof, 1½ stories.
Features: entry pilasters, Queen Anne porch.
Related barn

- 12 (Farm)**
a. House, c.1848
Classic Cottage.
Features: kneewall window.
- b. Garage, c.1950
 - c. Granary, c.1880
 - d. Shed, c.1875
 - e. Barn, c.1890
 - f. Barn, c.1874
Features: cupola
 - g. Barn, c.1890

- 13 Church, c.1832**
Gable roof, 2 stories.
Features: entry entablature.

- 14 House, c.1868**
Gable roof, 1½ stories.
Features: peaked lintelboards, Queen Anne porch.
Related barn.

- 15 Church, 1831**
Gothic Revival style, gable roof, 1 story.
Features: central tower, entry pilasters, pointed arch window, fretwork, full entablature, entry entablature.

- 16 (Farm)**
a. House, c.1825
Gable roof, 1½ stories
- b. Barn, c.1880
 - c. Barn, c.1860
 - d. Barn, c.1860
 - e. Shed, c.1870
 - f. Barn, c.1865
 - g. Granary, c.1880
 - h. Barn, c.1870

- 17 (Farm)**
a. House, c.1880
Gable roof, 1½ stories
Features: kneewall window, cobblestone.
- b. Barn, c.1880
 - c. Barn, c.1910
 - d. Chicken Coop, c.1940
 - e. Shed, c.1940
 - f. Shed, c.1920
 - g. Barn, c.1880

- 18 House, c.1885**
Gable roof, 2 stories.
Features: peaked lintelboards, bay window.
Related barn,

- 19 (Farm)**
a. House, c.1870
Gable roof, 1½ stories.
- b. Milkhouse, c.1940
 - c. Barn, c.1885



- d. Granary, c.1890
- e. Barn, c.1870
- f. Chicken Barn, c.1910
- g. Garage, c.1940

- 20 House, c.1836**
Classic Cottage.
Features: Queen Anne porch.
Related barn, barn.

- 21 House, c.1835**
Gable roof, 1½ stories.
Features: entry barn.

- 22 House, c.1816**
Vernacular-Federal style, Georgian plan.
Features: sidelights, bay window.

- 23 House, c.1840**
Gable roof, 1½ stories.
Features: transom, kneewall window.

- 24 (Farm)**
a. House, c.1923
Gable roof, 2 stories
- b. Garage, c.1930
 - c. Shed, c.1870
 - d. Barn, c.1880
 - e. Chicken Barn, c.1927
 - f. Barn, c.1870
 - g. Granary, c.1860
 - h. Milkhouse, c.1915
 - i. Shop, c.1880
 - j. Chicken Barn, c.1928
 - k. Barn, c.1925
 - l. Milkhouse, c.1920
 - m. Barn, c.1870
 - n. Barn, c.1860
 - o. Barn, c.1870

- 25 (Farm)**
a. House, c.1820
Gable roof, 2½ stories
Features: gable fanlight, bay window.
- b. Barn, c.1860
 - c. Granary, c.1890
 - d. Sted, c.1895
 - e. Barn, c.1885
 - f. Barn, c.1875
 - g. Barn, c.1900
 - h. Chicken Barn, c.1910
 - i. Chicken Barn, c.1910

- 26 (Farm)**
a. House, c.1890
Gable roof, 2 stories
Features: Queen Anne porch.
- b. Garage, c.1930
 - c. Shed, c.1870
 - d. Granary, c.1860
 - e. Barn, c.1880
 - f. Barn, c.1860/c.1890
 - g. Barn, c.1870
 - h. Barn, c.1890

- 27 House, c.1789**
Federal style, Georgian plan.
Features: sidelights, monumental portico, distinctive door.
Related barn.
Features: polychrome slate.

- 28 House, c.1837**
Sidehall plan, 1½ stories.
Related barn, barn.

- 29 House, 1798**



Architect/builder: Thomas Sprats.
Federal style, I-house.
Features: full entablature, enriched cornice, entry entablature, sidelights.
Related barn, barn.
Listed in the National Register of Historic Places

30 (Farm)
a. House, 1804

Federal style, Georgian plan, hip roof.

Features: sidelights, entry fanlight, entry pilasters, Palladian window, Queen Anne porch, enriched cornice.

b. Carriage Barn, c.1870

c. Smokehouse, c.1840

Brick.

d. Granary, c.1890

e. Carriage Barn, 1903

Colonial Revival style, hip roof.

Features: metal ventilator, date inscription, polychrome slate.

f. Barn, c.1890

g. Barn, c.1850

h. Barn, c.1880

31 House, 1902

Queen Anne-Colonial Revival style, hip roof, $2\frac{1}{2}$ stories.

Features: bay window, shingle-work, enriched frieze, porch, Palladian window, cornice brackets, unusual window, balcony.

Related carriage barn, barn.



WEST RUTLAND

The marble-rich town of West Rutland was created in 1886 when the state legislature partitioned it and Proctor from Rutland Town. Before that time the area developed as the western parish of Rutland. Beginning in the 1770s, families traveled here along an early road between Rutland and Whitehall, New York, (now roughly traced by U.S. Route 4) and established their farms in the hills above the Castleton and Clarendon rivers. However, farming proved difficult between the two rivers in the swampy plain where beds of marble ran just below the surface. By the early 1800s blocks of marble were used for gravestones, but it was not until 1838 when William F. Barnes began burning marble for lime and then cutting it for building stone that interest in marble quarrying intensified. Growth of both marble businesses and the village of West Rutland were greatly stimulated when the Rutland and Washington Railroad was completed through town in 1852. Much of the swampy plain was then filled in to accommodate the late 19th century development of the village. Today the historic resources of West Rutland, from its early hillside farms to the industrial village and its quarrying remains, tell the story of the transformation of an agrarian outpost to a thriving industrial center for the marble industry.

Clustered at the southern end of West Mountain are numerous small cottages and grand homes that make up the eastern portion of West Rutland village. For over one hundred years, many residents descended to the plain below each day to work in the bustling marble quarries, mills, and finishing shops.

SETTLERS FROM NEW ENGLAND as well as the Hudson River valley began arriving in the Rutland area by 1770. Wright Roberts, son-in-law of Col. James Mead (the first settler of Rutland), was one of the earliest inhabitants of what is now West Rutland, building a rough log house to the west of the Clarendon River. After the Revolutionary War later residents built more substantial homes. One of the oldest remaining houses in town is a Cape Cod (4) near a tributary of the Castleton River that probably was built for Jabez Ward shortly after he came here in 1784. Somewhat later is a nearby 2 story house (1, c.1800) with a lean-to in the rear, forming the saltbox shape commonly found in southern New England. Across the Clarendon River from the site of Wright Roberts's first settlement is a c.1795 house (62) with a gambrel roof, a feature closely associated with contemporary houses in the Hudson River valley but rare in Vermont.

In the early years of the 19th century farming became firmly established in the West Rutland area and by the 1830s many farmers throughout the town of Rutland were in the lucrative business of raising sheep for wool. Among new farmhouses built during this time is the large, wood-



When A. J. Mead built his 2 story, brick farmhouse (A52) in 1837, it was one of a number of farms scattered along the Castleton River valley. By the end of the 19th century, its many barns and other outbuildings had been encroached upon by the rapidly growing village of West Rutland.

frame Georgian plan dwelling (64, e.1833) of the Boardman family, located near the site Timothy Boardman settled after arriving here from Middlebury, Connecticut, in 1782. Yet more substantial is the 1837 house (A52) of A. J. Mead, grandson of Col. James Mead. Built of brick, it has heavy, marble window lintels and sills, and two chimneys with corbelled brickwork at the top.

At the same time, a small village began developing in what would become the center of West Rutland, and by 1840 it contained a Congregational church, tavern, two stores, and about twenty houses. Although the church is gone, several of these residences still stand, including a well-preserved, 2 story sidehall plan house (A11, e.1830) with a Greek Revival style doorway and a large Georgian plan home (57, e.1840) built for William Gilmore, who moved here from Londonderry, Vermont, about 1810.

The solid marble bedrock underlying much of the surrounding mountains made farming in these areas difficult, but by the early 1800s residents were cutting off slabs of marble for tombstones and some building materials. William F. Barnes, realizing the potential of this valuable natural resource, bought much of this otherwise worthless land for the price of an old horse about 1835. In 1838 he began with Dr. Lorenzo Sheldon the first systematic exploitation of marble in West Rutland by burning it to produce lime. Together Barnes and Sheldon joined



It took nearly two years, from June 1860 to November 1861, for Irish quarrymen laboring in the evenings after work to build St. Bridget's Roman Catholic Church (10), designed by New York City architect Patrick C. Keely. The church was dedicated in November 1861 by Bishop DeGoesbriand, who wrote that day in his diary that it was "a substantial structure built of marble of very good proportion and decorated with exquisite taste."

with David Morgan and Charles Slason in 1844 to open the first marble quarry in West Mountain.

Production of marble at these quarries, and the new ones established in the 1850s, boomed after the arrival in 1850 of the Rutland and Whitehall Railroad and in 1852 of the Rutland and Washington Railroad. To take advantage of this inexpensive and expeditious means of transportation, a short connecting line was run from the main rail line north to the quarries and marble yards above the village. Located along the spur was Sheldon and Slason, one of the most successful marble companies in town, with numerous marble block buildings at their works, which housed their sawing, milling, and polishing operations. It was here that the firm turned out 254,000 headstones for Civil War dead at the request of the federal government. Although the largest mill, 240 feet long and 80 feet wide, no longer stands, a number of the smaller buildings (8) remain intact.

THE MID-CENTURY BOOM in marble production led to rapid growth of the village as new quarry owners, entrepreneurs, and successful workmen settled there. Charles Sheldon



Daniel Fosburgh was one of several doctors who practiced in West Rutland in the late 19th century. His Clarendon Avenue house (A64, c.1865) is one of the few brick residences in the village. Although relatively simple in design, its most distinctive features are its first floor, rusticated marble walls, Colonial Revival style porch, and the bay window to the side.

of Sheldon and Slason had his 2 story house (58, c.1860) built on Pleasant Street not far from his business. It is elaborately detailed, with a Greek Revival style entryway, Gothic wall dormer, and Italianate style porch and cornice brackets.

Many of the other men prominent in the marble industry were attracted to the newer section of the village near Main Street and Clarendon Avenue. William Barnes had filled in this part of the swampy plain after the construction of the railroad and laid out Marble Street, which led from the northern quarries to Main Street, and Barnes Street, where he built his mansion (the site of A93-A94). David Morgan, an original partner in Sheldon and Slason, lived in a grand Italianate style home (A65, c.1875) on Clarendon Avenue, which was later owned by William K. Sheldon, the firm salesman. Another marble man lived near William Barnes in a 2 story house (A96, c.1869) with an Italianate porch and ornate cast-iron balustrade.

Many of the first employees at the marble quarries were Irish immigrants who were drawn to the area to construct the railroad in the early 1850s. To house their workers, companies built numerous tenements close to the quarries in an area that became known as "Red City" because of the inexpensive red paint used on all the buildings. By the 1880s the Sheldon and Slason company alone owned 140 of these buildings. Among them, one well-preserved example (20, c.1870) ornamented only by an Italianate style porch, still stands off Pleasant Street. Nearby is a marble worker's Classic Cottage (17, c.1860) with a simple Greek Revival style door surround. Each company had its own store, where employees could purchase goods and have the cost deducted from their paychecks. The Sheldon and Slason company store (8a), built c.1860 out of large marble blocks, was run by H. H. Brown, who sold everything from dry goods, clothing, and hardware to patent medicines. Brown lived in a Pleasant Street house (16,



The marble works at the base of West Mountain are now silent, but for many years they resounded with the rasp of marble saws, the clanking of railcars, the din of tools striking stone, and the shouts of men at work. Many buildings date from about 1850 to 1900, and a number, including the original Sheldon and Slason Company Store (8a, c.1860), are built of solid marble. Charles Sheldon, one of the original owners of the works, had his eclectically styled home (58, c.1866) built of wood, but its walkway and front steps are gleaming white marble.

c.1865), distinguished by an attractive Greek Revival style doorway with sidelights, transom, entry pilasters, and a heavy entablature.

In the fall of 1854 Rev. Z. Druon began services for the large number of Irish Catholics in West Rutland, and by 1857 St. Bridget's parish had 1,294 members. In June 1860, under the leadership of Rev. Francis Picart, the congregation began construction of its new church (10), designed in the Gothic Revival style by prolific New York City architect Patrick C. Keely. The project, completed in November 1861, was a major community effort; marble was donated by Sheldon and Slason and the work done by quarrymen in the evenings.

The marble industry experienced several ups and downs in the third quarter of the 19th century: laborers went on strike for higher wages in the 1850s and 1860s, a nationwide recession in the 1870s caused a production slowdown, and a



An elaborate example of the Italianate style, this Clarendon Avenue house (A65, c.1875) with its rusticated marble block foundation was built for David Morgan, one of the original proprietors of the Sheldon and Slason marble company. Characteristic features of the style include the large cubical form, eavesline brackets, front porch with paired chamfered posts, round arched windows, and rooftop belvedere.



Although marble production was the predominant West Rutland industry in the late 1800s, farming remained an important activity. John H. Mead, who lived in the village in this Italianate style house (A37, c.1880) with a Queen Anne porch, was a breeder and dealer in pure Merino sheep and with A. J. Mead owned a flock of 100 registered sheep.

strike in 1880 was put down when companies threatened to evict strikers from company housing. However, business bounced back in the 1880s as several new companies, including Redfield Proctor's Vermont Marble Company, were established. During this period engineers and foremen as well as some workers were able to buy or build their own houses. Edward F. Shepard, an engineer for Sheldon and Slason, owned a large Italianate style house (A63, c.1880) with a belvedere crowning the hip roof. Marble cutter Louis M. Stone's Main Street home (A86, c.1880) is ornamented only by peaked lintelboards over the windows, while the small house (A85, c.1885) of his neighbor C. E. Jordan, also a marble cutter, has a wraparound Queen Anne style porch.

IN NOVEMBER OF 1886 the state legislature, after hearing testimony from many area residents, partitioned off West Rutland from the



The Middlebury, Vermont, firm of Clinton Smith and W. H. Allen designed the brick Queen Anne style United Church (47), built in 1885 in West Rutland village. They adapted and combined elements from the Middlebury Baptist Church, which they designed and built in 1883, and from Holley Hall in Bristol, for which they were the contractors in 1883, to create this West Rutland architectural landmark.

town of Rutland. The separation not only meant an Irish political majority for West Rutland, which declared St. Patrick's Day a holiday in 1887, but also better regulation of local affairs. By this time West Rutland had become a well-established business center with at least a dozen stores in the village. Area shoppers could buy meat, fish, and poultry from the Marble Street store of Henry D. Gorham, who lived in a house (A41, c.1880) on Clarendon Avenue. Adams and Newton offered meat, vegetables, tinware, stoves, and glassware in their shop (A31, c.1870), while William Thrall (his house 26, c.1875) and Charles Parker sold both dry goods and furniture.

The new town of West Rutland had 3,680 residents by 1890 and nearly 2,000 men working at 15 quarries. While most were of Irish descent, there also were a number of French Canadians, first brought here in the 1860s to replace striking workers, and Swedish immigrants encouraged by Redfield Proctor to work in his Vermont Marble Company quarries. By 1893 Polish immigrants had also started moving to the area. Soon after their arrival members of each new ethnic group joined to build its own church. In 1869 the Church of the Sacred Heart of Jesus was organized for the French-speaking Catholics, who in 1882 built their permanent church (recently demolished) on Main Street. The Evangelical Lutheran Church (50), with its large, pointed arch stained glass windows and side tower covered with Queen Anne style slate and shingle work, was built by the Swedish congregation in 1895. Polish residents, of which there were about 400 by 1902, organized their parish in 1904, the next year constructed their



Sylvester E. Smith, who owned this large French Second Empire house (A18, c.1880) on Main Street, was a prominent West Rutland carpenter, builder, and lumber and coal dealer. In the 1890s he expanded his operations by building a large wooden gristmill (39) off Marble Street, which still bears his name.

large brick church (A93), and later a rectory (A94, c.1910).

A DEVASTATING FIRE in West Rutland village in 1903 destroyed the Town Hall and the commercial district that had developed along Marble Street. Most merchants quickly rebuilt, some in wood (e.g. B6, c.1905) but more often in masonry (e.g. B9, 1904; B12, 1904; B13, c.1904). One of these commercial blocks (B3, 1907) is particularly distinctive for its facade, which is faced with large rusticated marble blocks. The Town Hall was replaced in 1908 by an imposing, Colonial Revival style, brick building (A24), with carved and rusticated marble trim, at the intersection of Marble and Main streets. Designed by Rutland architect Charles E. Paige, the Town Hall also housed the town library and an auditorium, and had rooms that were used by the elementary and high schools.

Under the leadership of Redfield Proctor and his son Fletcher, the Vermont Marble Company became the dominant marble producer in West Rutland by the turn of the century; between the



About 1925 Louis Kazon moved his dress manufacturing firm from Rutland City to West Rutland, building this brick factory (35) on Marble Street and employing the wives of many of the men at work in the marble trade. Ornamenting the parapet wall in front is a large marble block inscribed "Kazon Building."

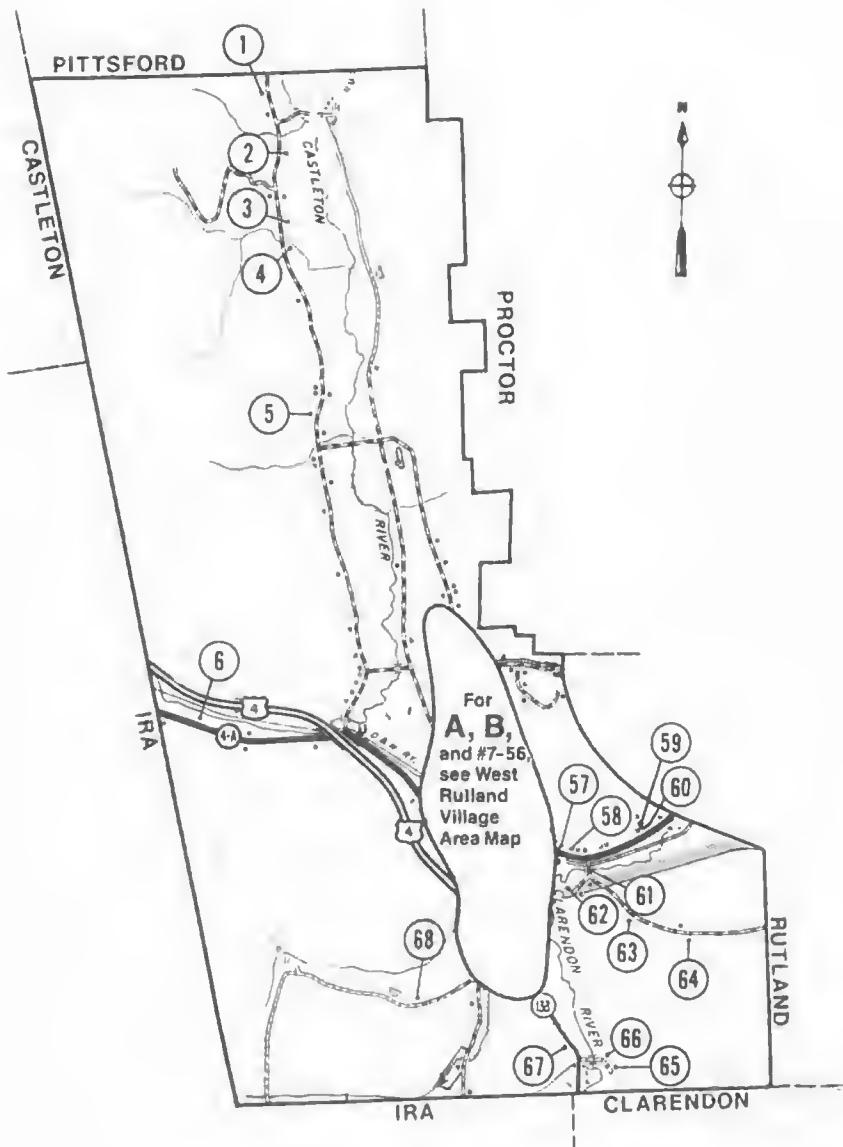
1880s and 1911 it acquired a majority of the quarries in town. The firm supplied markets with West Rutland marble for everything from cemetery monuments to the walls of the 1909 U. S. Senate Office Building in Washington, D.C. Business remained stable through the 1920s when the firm made two important contributions to the town: the 1927 Public Library (A83), designed in marble in the Colonial Revival style by Burlington architect Frank L. Austin, and the marble to build a new high school (A90, 1928) after the old one burned down.

The Depression brought a downturn in marble production, and during the 1930s nearly 500 residents left town. The industry came to a complete halt after World War II when the Vermont Marble Company closed all its works in West Rutland. Only a few farms, established in the early years of settlement, are still worked today. They provide a vivid contrast to the village of West Rutland, which grew rapidly with the marble industry in the second half of the 19th century. The village, a historic district in the State Register of Historic Places, is filled with a variety of buildings: elegant Italianate style homes of successful businessmen, many examples of more modest housing for quarry workers, and substantial churches and public buildings, including the Town Hall, listed in the National Register of Historic Places. Along Marble Street, another State Register historic district, stand many of the village commercial blocks, rebuilt after the 1903 fire. Although the once clamorous gangs of marble saws that ran day and night on the valley floor are now silent, these abundant architectural resources together with the many quarry openings and the remaining buildings at the Vermont Marble works amply illustrate the dominance of the marble industry in shaping the history of the town of West Rutland.

TOWN OF WEST RUTLAND MAP

Sites Listed in the State Register of Historic Places
(Numbers correspond to Register listings that follow.)

For **A** and **B** see historic district maps.)

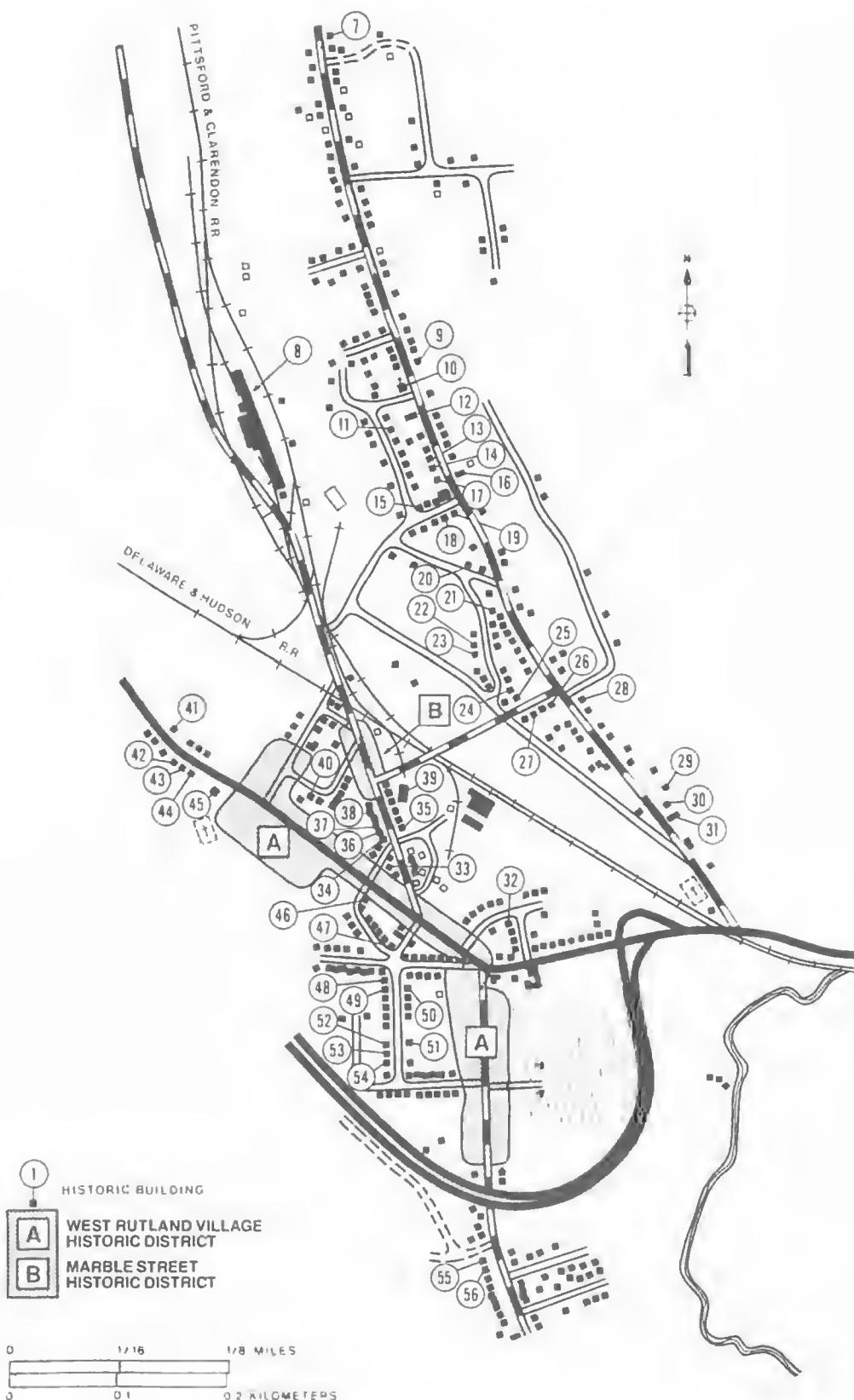


SCALE



WEST RUTLAND VILLAGE AREA MAP

(Numbers correspond to Register listings that follow.
For **A** and **B** see historic district maps.)



TOWN OF**WEST RUTLAND****Sites listed in****the State Register****of Historic Places****(For locations see town,**
village area, and
historic district maps.)**1 House, c.1800**

Georgian plan.

Features: transom, Queen Anne porch, distinctive door.

2 House, c.1850

Greek Revival style, Classic Cottage.

Features: kneewall window, peaked lintelboards, sidelights, entry entablature, entry pilasters.

Related barn.

3 House, c.1830

Sidehall plan, 1½ stories.

Features: entry entablature. Related barn.

4 House, c.1785

Cape Cod.

Features: sidelights, entry entablature.

Related bank barn.

5 (Farm)

a. House, c.1849

Greek Revival style, Classic Cottage.

Features: kneewall window, corner pilasters, full entablature, peaked lintelboards, entry pilasters, sidelights, entry entablature, peaked entry lintel, reveals.

b. Garage, c.1940

c. Shop, c.1940

d. Chicken Barn, c.1910

e. Barn, c.1890

Features: polychrome slate, cupola.
f. Chicken Barn, c.1910
g. Milkhouse, c.1930
h. Shed, c.1880**6 House, c.1840**

Greek Revival style, gable roof, 2 stories.

Features: corner pilasters, flushboard siding, gable fanlight, full entablature, reveals, entry pilasters, transom, entry entablature.

7 House, c.1875

Vernacular-Italianate style, gable roof, 2 stories.

Features: Italianate porch, kneewall window. Related garage.

8 VerMarCo Milla. Store, c.1865
Marble, gable roof, 1 story.b. Warehouse, c.1875
Marble, gable roof, 1½ stories.c. Industrial Building, c.1900
Gable roof, 1½ stories.

d. Shed, c.1900

e. Shop, c.1900
Marble.f. Warehouse, c.1890
Marble, 1 story.g. Shed, c.1910
Marble.h. Shed, c.1915
i. Shop, c.1890
Marble.j. Shop, c.1900
Marble.k. Pump House, c.1900
Marble.l. Shop, c.1910
Marble.**9 House, c.1860**

Vernacular-Greek Revival style, sidehall plan, 1½ stories.

Features: entry entablature, entry pilasters, sidelights, transom, Colonial Revival porch.

10 Church, 1861

Architect/builder: Patrick C. Keeley.

Gothic Revival style, stone, gable roof, 1 story.

Features: central tower, roof finials, stone carving, marble, stained glass, buttresses, window tracery, pointed arch window, rusticated stone.

11 Duplex, c.1910

Gable roof, 1½ stories.

Features: Queen Anne porch, kneewall window.

Related garage.

12 House, c.1854/1865

Greek Revival-Italianate style, gable roof, 2 stories.

Features: cornice brackets, entry entablature, paneled entry pilasters, porch, balcony. Related barn.

13 House, c.1875

Italianate style, 2 stories.

Features: cornice brackets, Italianate porch, entry entablature, paneled entry pilasters, recessed balcony, recessed porch.

14 House, c.1925

Gable roof, 1 story.

Features: Bungalow porch, rafter tails.

15 House, c.1870

Gable roof, 2 stories.

Features: entry entablature.

16 House, c.1865

Gable roof, 2 stories.

Features: entry pilasters, entry entablature, sidelights, transom, distinctive lintelboards. Related barn.

Features: cupola.

17 House, c.1860

Vernacular-Greek Revival style, Classic Cottage.

Features: entry entablature, entry pilasters, marble. Related garage.

18 Duplex, c.1900

Gable roof, 1½ stories.

Features: Queen Anne porch, kneewall window.

19 House, c.1900

Gable roof, 1½ stories.

Related garage.

20 House, c.1870

Gable roof, 1½ stories.

Features: Italianate porch. Related garage.

Features: corner pilasters.

21 Duplex, c.1900

Gable roof, 2½ stories.

Features: Colonial Revival porch.

22 House, c.1890

Gable roof, 2 stories.

23 House, c.1880

Gable roof, 2½ stories.

Features: Italianate porch, pointed arch window.

24 House, c.1885

Vernacular-Queen Anne style, gable roof, 2 stories.

Features: Queen Anne porch, beltcourse, distinctive dormer. Colonial Revival porch, distinctive lintelboards.

25 House, c.1886

Gable roof, 2½ stories.

Features: applied woodwork, triangular arch window, Queen Anne porch, marble.

26 House, c.1880

Italianate style, hip roof, 2 stories.

Features: cornice brackets, peaked lintelboards.

27 House, c.1915

Colonial Revival style, Four-square.

Features: distinctive dormer, Colonial Revival porch. Related garage.

28 House, c.1885

Gable roof, 2 stories.

Features: cornice brackets, full entablature, Italianate porch.

29 House, c.1910

Colonial Revival style, gambrel roof, 2 stories.

Features: Palladian window, enriched cornice, sidelights, Colonial Revival porch, round window.

30 House, c.1840

Vernacular-Greek Revival style, Classic Cottage.

Features: continuous architecture.

31 House, c.1850

Greek Revival style, Classic Cottage.

Features: full entablature, paneled corner pilasters, Colonial Revival porch, peaked lintelboards, paneled entry pilasters, sidelights. Related barn.

Features: peaked lintelboards.

32 House, c.1890

Vernacular-Italianate style, gable roof, 2 stories.

Features: cornice brackets, distinctive lintelboards.

33 Shop, c.1875

Features: distinctive lintelboards.

34 House, c.1875

Gable roof, 2½ stories.

Features: peaked lintelboards, round arch window.

35 Factory, c.1925

Commercial Style, brick, 2 stories.

Features: decorative brick-work, parapet, name inscription, marble.

36 House, c.1900

Gable roof, 1½ stories.

Features: Colonial Revival porch.

37 House, c.1915

Colonial Revival style, wood shingle, gambrel roof, 2 stories.

Features: Colonial Revival porch, distinctive dormer, bay window.

38 House, c.1880
Vernacular-Italianate style, sidehall plan, 2½ stories.
Features: Italianate porch, round arch window.

39 Mill, c.1891
Gable roof, 3 stories.
Features: hoist.
Related garage.
Features: rafter tails.

40 House, c.1875
Gable roof, 2½ stories.
Features: Italianate porch, round arch window, splayed lintels.
Related barn.

41 House, c.1885
Gable roof, 2½ stories.
Features: Colonial Revival porch, beltcourse, round arch window, shinglework.

42 House, c.1880
Gable roof, 2 stories.
Related barn.

43 House, c.1880
Gable roof, 2½ stories.
Features: bay window, Italianate porch.
Related garage.

44 House, c.1880
Gable roof, 1½ stories.
Features: Italianate porch.
Related barn.

45 Duplex, c.1890
Gable roof, 2½ stories.
Features: Queen Anne porch.

46 House, c.1850
Gable roof, 1½ stories.
Features: Colonial Revival porch, marble.
Related garage.
Features: corner pilasters.

47 Church, 1885
Architect/builder: Smith and Allen.
Queen Anne style, brick veneer, gable roof, 1 story.
Features: quatrefoil window, decorative brickwork, stained glass, belfry, roof finials, door hood, arcading, round arch window.

48 House, c.1890
Queen Anne style, gable roof, 2½ stories.
Features: bargeboard, sunburst, applied woodwork, bay window.

49 Duplex, c.1885
Gable roof, 2 stories.
Features: Queen Anne porch.

50 Church, 1895



High Victorian Gothic style, gable roof, 1 story.
Features: triangular arch window, central tower, pointed arch window, shinglework, belfry.

51 House, c.1915
Colonial Revival style, hip roof, 2½ stories.
Features: Colonial Revival porch, distinctive dormer, redstone.

52 House, c.1880
Gable roof, 2 stories.
Features: Italianate porch, distinctive lintelboards, marble.

53 House, c.1915
Foursquare.
Features: Colonial Revival porch.

54 House, c.1885
Gable roof, 2 stories.
Features: Queen Anne porch, rafter tails, bay window, distinctive lintelboards.

55 House, c.1875
Gable roof, 2 stories.
Features: Italianate porch, distinctive lintelboards.

56 House, c.1875
Gable roof, 2 stories.
Features: Italianate porch, distinctive lintelboards.

57 House, c.1840
Greek Revival style, Georgian plan.
Features: entry entablature, entry pilasters, sidelights.
Related barn, granary.

58 House, c.1866
Greek Revival-Gothic Revival-Italianate style, Georgian plan.
Features: cornice brackets, distinctive chimney, gable fanlight, oriel window, Gothic Revival porch, distinctive dormer, peaked lintelboards, paneled entry pilasters, transom, marble, sidelights.

59 House, c.1870
Gable roof, 1½ stories.
Features: Italianate porch.
Related garage.

60 House, c.1915

Vernacular-Colonial Revival style, gable roof, 2½ stories.
Features: Colonial Revival porch.
Related garage.

61 Bridge, 1908



Pony truss.
Features: Warren truss.

62 House, c.1792
Gambrel roof, 1½ stories.
Related barn.

63 (Farm)

a. House, c.1840
Greek Revival style, sidehall plan, 2½ stories.
Features: reveals, entry pilasters, sidelights, entry entablature.
b. Barn, c.1885
c. Shop, c.1840
d. Shed, c.1970
e. Barn, c.1877

64 House, c.1833
Federal-Greek Revival style, Georgian plan.
Features: entry pilasters, sidelights, entry columns, porch, gable fanlight.
Related barn, shed, milkhouse.

65 House, c.1850
Vernacular-Gothic Revival style, Classic Cottage.
Features: Gothic wall dormer, sidelights, label lintels, porch.

66 (Farm)

a. House, c.1850
Classic Cottage.
Features: entry entablature, paneled entry pilasters, full entablature, transom, sidelights, bay window.
b. Barn, c.1865
c. Chicken Coop, c.1880
d. Shop, c.1890
e. Shed, c.1880

67 House, c.1850
Vernacular-Greek Revival style, gable roof, 2 stories.
Features: transom, sidelights, peaked lintelboards.

68 House, c.1840
Vernacular-Greek Revival style, Classic Cottage.
Features: kneewall window, entry entablature, paneled entry pilasters, sidelights.

WEST RUTLAND VILLAGE HISTORIC DISTRICT

West Rutland village, once a small rural community, was transformed into a thriving industrial center by the success of the marble industry after 1850. Elaborate Italianate style homes of industry owners and entrepreneurs and the rows of gabled single and multi-family structures built for workmen stand on what was once marshy pastureland. Marble is evident everywhere, from sidewalks and curbing to building foundations, architectural details, and the walls of the public library and school.



(A54, c.1874)



West Rutland Village



West Rutland Town Hall (A24, 1908)



Clarendon Avenue



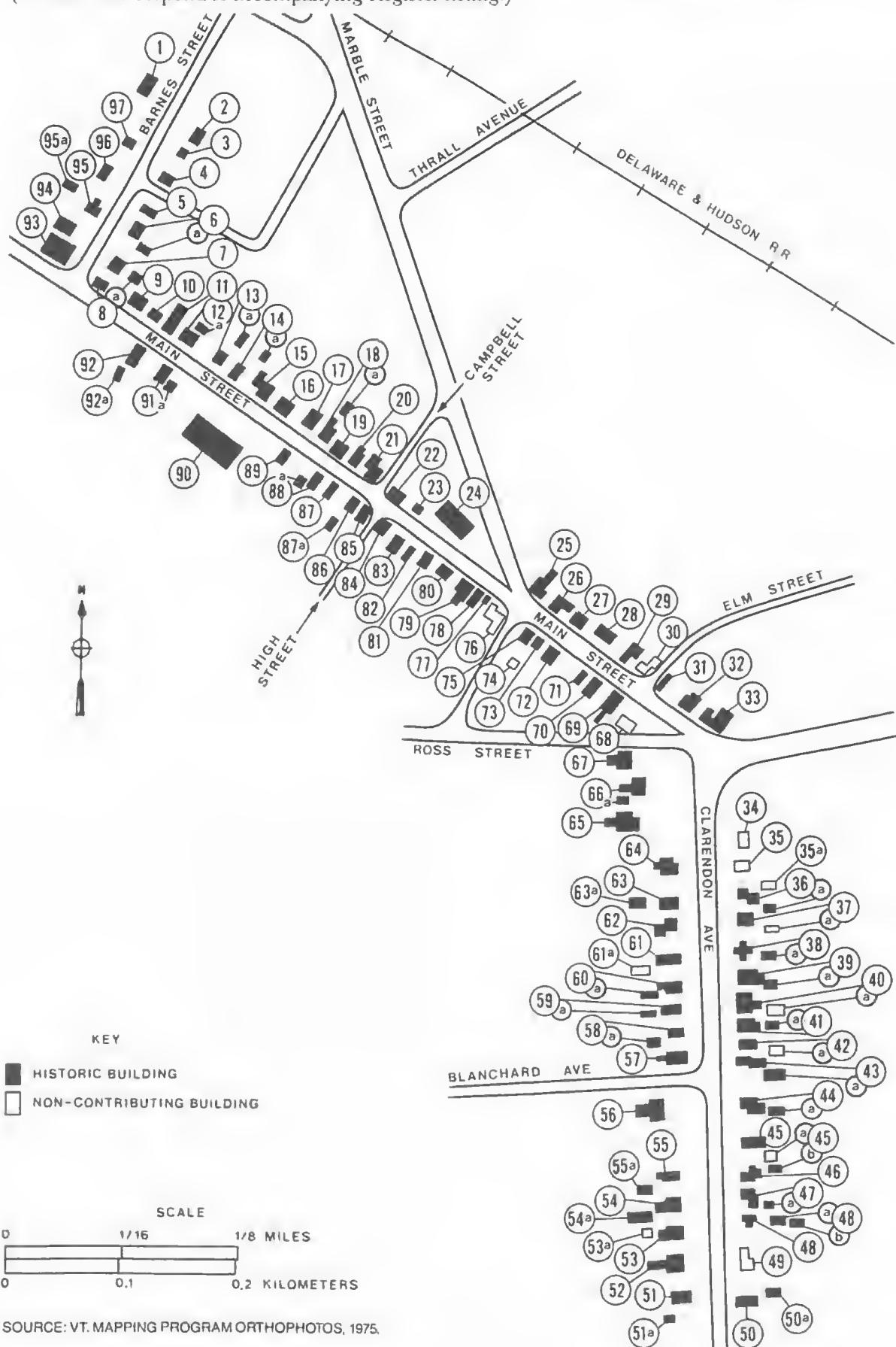
(A53, c.1890)



(A57, c.1878; A58, c.1886)

A WEST RUTLAND VILLAGE HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



**WEST RUTLAND
VILLAGE
HISTORIC DISTRICT**

A1 School, c.1924
Neo-Classical Revival style,
brick veneer, 1½ stories.
Features: marble, beltcourse,
splayed lintels, entry pilasters,
door hood.

A2 House, c.1885
Vernacular-Italianate style,
gable roof, 2½ stories.
Features: cornice brackets,
round arch window, peaked
lintelboards, sidelights, hood
moldings.

A3 House, c.1880
Gable roof, 2½ stories.
Features: peaked lintelboards,
triangular arch window, bay
window, Italianate porch.

A4 House, c.1874
Italianate style, gable roof,
2 stories.
Features: cornice brackets,
peaked lintelboards, round
arch window, bay window,
Italianate porch.

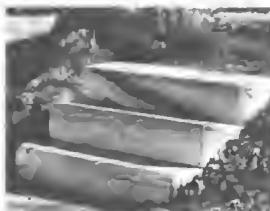
A5 House, c.1890
Gable roof, 2 stories.

A6 House, c.1885
Gable roof, 2 stories.
Features: hood moldings,
Italianate porch, triangular
arch window.

A6a Carriage Barn, c.1885

A7 House, c.1895
Gable roof, 2½ stories.
Features: Queen Anne porch.

A8 House, c.1892



Gable roof, 2½ stories.
Features: marble, Queen Anne
porch.

A8a Carriage Barn, c.1890

A9 House, c.1894
Gable roof, 2½ stories.

A10 House, c.1833
Vernacular-Greek Revival
style, sidehall plan, 1½ stories.
Features: corner pilasters.

A11 House, c.1830
Vernacular-Greek Revival
style, sidehall plan, 2 stories.
Features: entry pilasters, side-
lights, reveals, bay window,
Italianate porch.

A12 House, c.1840
Sidehall plan, 1½ stories.

A12a Carriage Barn, c.1880

A13 House, c.1865
Gable roof, 1½ stories.
A13a Carriage Barn, c.1900

A14 House, c.1844
Greek Revival style, sidehall
plan, 1½ stories.
Features: corner pilasters,
entry pilasters, sidelights,
entry entablature.

A14a Garage, c.1910

A15 House, c.1838
Vernacular-Greek Revival
style, sidehall plan, 1½ stories.
Features: corner pilasters,
entry pilasters, sidelights, re-
veals, Colonial Revival porch.

A16 House, c.1896
Gable roof, 1½ stories.
Features: Queen Anne
window.

A17 House, c.1880
Gable roof, 2 stories.
Features: peaked lintelboards,
round arch window, Italianate
porch.

A18 House, c.1880
Vernacular-French Second
Empire style, Mansard roof,
2½ stories.
Features: polychrome slate,
bay window, enriched cornice,
cornice brackets, distinctive
lintelboards.

A18a Carriage Barn, c.1910

A19 House, c.1880
Gable roof, 1½ stories.
Features: entry pilasters, side-
lights.

A20 House, c.1880
Gable roof, 2½ stories.
Features: peaked lintelboards.

A21 House, c.1880
Gable roof, 1½ stories

A22 Store, c.1940
Flat roof, 1 story

A23 House, c.1900
Gable roof, 1½ stories.

A24 Town Hall, 1908

Architect/builder: Charles E.
Paige.
Colonial Revival style, gable
roof, 2½ stories.
Features: Palladian window,
marble, stone lintels,
keystones, distinctive chimney,
entry columns, full entabla-
ture, enriched cornice, en-
riched frieze, stained glass,
round window.
*Listed in the National Register
of Historic Places*

A25 House, c.1800
Georgian plan.
Features: gable fanlight.

A26 House, c.1842
Greek Revival style, sidehall
plan, 1½ stories.
Features: full entablature,
paneled corner pilasters, side-
lights, enriched frieze.

A27 House, c.1890
Gable roof, 1½ stories.

A28 House, c.1895
Gable roof, 2½ stories.

A29 House, c.1900
Gable roof, 1½ stories.

A30 House, c.1939
Gable roof, 2 stories.

A31 Store, c.1870
Gable roof, 2 stories.

A32 Fraternal Hall, 1900



Neo-Classical Revival style,
2 stories.
Features: pressed metal, en-
riched cornice, date inscrip-
tion, roof finials, hood
moldings, marble.

A33 Automobile Showroom,
c.1915
Marble.

A34 House, c.1962
Non-contributing due to age.

A35 House, c.1895
Non-contributing due to alter-
ations.

A35a Garage, c.1961
Non-contributing due to age.

A36 House, c.1841
Sidehall plan, 2 stories.
Features: Colonial Revival
porch.

A36a Carriage Barn, c.1893

A37 House, c.1880
Italianate style, gable roof,
2 stories.
Features: cornice brackets,
Queen Anne porch, bay win-
dow, triangular arch window.

A37a Garage, c.1940
Non-contributing due to age.

A38 House, c.1900
Gable roof, 2 stories.
Features: Queen Anne porch,
bay window.

A38a Carriage Barn, c.1895

A39 House, c.1880
Gable roof, 2½ stories.

A39a Garage, c.1930

A40 House, c.1883
Italianate-Queen Anne style,
gable roof, 2½ stories.
Features: balcony, Queen
Anne porch.

A40a Garage, c.1965
Non-contributing due to age.

A41 House, c.1880
Gable roof, 2 stories.

Features: polychrome slate,
peaked lintelboards, bay win-
dow, porch.

A41a Carriage Barn, c.1895

A42 House, c.1846
Gable roof, 1½ stories.

A42a Garage, c.1968
Non-contributing due to age.

A43 House, c.1880
Gable roof, 2 stories.

A43a Carriage Barn, c.1885

A44 House, c.1880
Gable roof, 2 stories.

A44a Carriage Barn, c.1890
Features: polychrome slate.

A45 House, c.1865
Greek Revival style, sidehall
plan, 2½ stories.
Features: entry pilasters, side-
lights.

A45a Garage, c.1960
Non-contributing due to age.

A45b Carriage Barn, c.1890

A46 House, c.1890
Gable roof, 2 stories.

A47 House, c.1878
Gable roof, 2½ stories.

A47a Carriage Barn, c.1880

A48 House, c.1880
Gable roof, 2½ stories.

Features: cornice brackets,
round arch window, peaked
lintelboards.

A48a Shed, c.1925

A48b Shed, c.1940

A49 House, c.1960
Non-contributing due to age.

A50 House, c.1878
Italianate style, gable roof,
2½ stories.
Features: cornice brackets,
Italianate porch, triangular
arch window.

A50a Carriage Barn, c.1890**A51** House, c.1920Bungalow style, wood shingle, hip roof, 1 story.
Features: rafter tails.**A51a** Garage, c.1920

Bungalow style, wood shingle, hip roof.

A52 House, c.1837Federal-Greek Revival style, I-house, brick.
Features: marble, stone lintels, gable fanlight, sidelights, transom, Italianate porch, distinctive chimney.**A52a** Garage, c.1915

Hip roof.

A52b Chicken Coop, c.1920**A52c** Shed, c.1920**A52d** Shed, c.1910**A52e** Barn, c.1890
Board and batten.**A52f** Granary, c.1890**A52g** Barn, c.1938**A52h** Barn, c.1850**A52i** Shed, c.1895**A52j** Milkhouse, c.1915
Wood shingle.**A52k** Barn, c.1880
Board and batten.**A52l** Barn, c.1870
Board and batten.**A52m** Barn, c.1865**A52n** Barn, c.1890
Board and batten.**A53** House, c.1890
Vernacular-Queen Anne style, gable roof, 2½ stories.
Features: bargeboard, Colonial Revival porch, marble, stickwork.**A53a** Garage, c.1950
Non-contributing due to age.**A54** House, c.1874Italianate style, hip roof, 2½ stories.
Features: distinctive chimney, segmental arch window, cornice brackets, wall pilasters, distinctive dormer, Italianate porch, belvedere.**A54a** Carriage Barn, c.1890

Hip roof.

Features: peaked lintelboards.

A55 House, c.1880

Vernacular-Italianate style, gable roof, 2 stories.

Features: peaked lintelboards, cornice brackets, bay window, Italianate porch.

A55a Carriage Barn, c.1888

Vernacular-Italianate style.

Features: cupola, peaked lintelboards, roof finials.

A56 House, c.1860

Vernacular-Greek Revival style, gable roof, 2½ stories.

Features: entry pilasters, sidelights, Gothic Revival porch.

A57 House, c.1878

Vernacular-Italianate style, gable roof, 2½ stories.

Features: cornice brackets, etched glass window, Italianate porch.

A58 House, c.1886

Vernacular-Italianate style, gable roof, 2½ stories.

Features: cornice brackets, Italianate porch, bay window, original storefront.

A58a Carriage Barn, c.1882**A59** House, c.1892

Gable roof, 2½ stories.

Features: marble, bay window

A59a Carriage Barn, c.1885**A60** House, c.1885

Gable roof, 2½ stories.

Features: round arch window.

A60a Carriage Barn, c.1895**A61** House, c.1893

Gable roof, 2½ stories.

Features: Italianate porch.

A61a Multi-family Dwelling, c.1960

Non-contributing due to age.

A62 House, c.1880

Gable roof, 2 stories.

Features: Italianate porch.

A63 House, c.1880

Italianate style, hip roof, 2 stories.

Features: full entablature, cornice brackets, porch, bay window, segmental arch window, belvedere.

A63a Carriage Barn, c.1880

Vernacular-Italianate style, hip roof

Features: cupola.

A64 House, c.1865

Gable roof, 2½ stories.

Features: marble, Colonial Revival porch, rusticated stone, stone lintels.

A65 House, c.1875

Italianate style, hip roof, 2½ stories.

Features: bay window, cornice brackets, reveals, full entablature, belvedere, hood moldings, round arch window, sidelights, porch, marble, transom, stained glass.

A66 House, c.1874

Italianate style, hip roof, 2 stories.

Features: distinctive dormer, belvedere, cornice brackets, porch, full entablature, bay window.

A66a Barn, c.1888**A67** House, c.1820

I-house.

A68 Store, c.1961

Non-contributing due to age

A69 House, c.1875

Italianate style, gable roof, 2½ stories.

Features: cornice brackets, Italianate porch, bay window, original storefront

A70 Smre, c.1880

Gable roof, 2½ stories.

Features: peaked lintelboards, cornice brackets

A71 House, c.1880

Gable roof, 2 stories.

Features: Queen Anne porch.

A72 House, c.1825

Gable roof, 1½ stories.

Features: round arch window.

A73 Office, c.1880

Gable roof, 2 stories.

A74 Store, c.1920

Non-contributing due to alterations.

A75 House, c.1895

Gable roof, 1½ stories.

Features: sidelights, transom, Gothic Revival porch.

A76 House, c.1852

Sidehall plan, 1½ stories.

A77 House, c.1890

Gable roof, 1½ stories.

A78 House, c.1900

Gable roof, 1½ stories.

A79 House, c.1837

Gable roof, 1½ stories.

A80 House, c.1798

Gable roof, 1½ stories.

A81 House, c.1866

Greek Revival style, gable roof, 1½ stories.

Features: sidelights, Italianate porch, peaked entry lintel.

A82 Carriage Barn, c.1895**A83** Library, 1927

Architect/builder: Frank L. Austin

Colonial Revival style, marble, hip roof, 1 story.

Features: full entablature, transom, enriched cornice, name inscription, stone carving.

A84 House, c.1900

Gable roof, 1½ stories.

A85 House, c.1885

Gable roof, 1½ stories.

A86 House, c.1880

Gable roof, 1½ stories.

Features: Queen Anne porch.

A87 House, c.1890

Gable roof, 2 stories.

Features: peaked lintelboards.

A87a Carriage Barn, c.1882**A88** House, c.1895

Gable roof, 2 stories.

A88a Carriage Barn, c.1895**A89** House, c.1892

Gable roof, 2 stories.

A90 School, 1928

Vernacular-Neo-Classical Revival style, stone, 3 stories.

Features: transom, entry pediment, marble.

A91 House, c.1900

Gable roof, 2 stories.

Features: round arch window.

A91a Carriage Barn, c.1900**A92** House, c.1895

Gable roof, 1½ stories.

A92a Carriage Barn, c.1900**A93** Church, 1904

Brick, gable roof, 1 story.

Features: central tower, round arch window, marble, stained glass, statuary, rusticated stone.

A94 Rectory, c.1910

Gable roof, 2 stories.

A95 House, c.1890

Gable roof, 2½ stories.

Features: bay window, porch.

A95a Garage, c.1910**A96** House, c.1869

Greek Revival-Italianate style,

gable roof, 2½ stories.

Features: cornice brackets, Italianate porch, wrought iron.

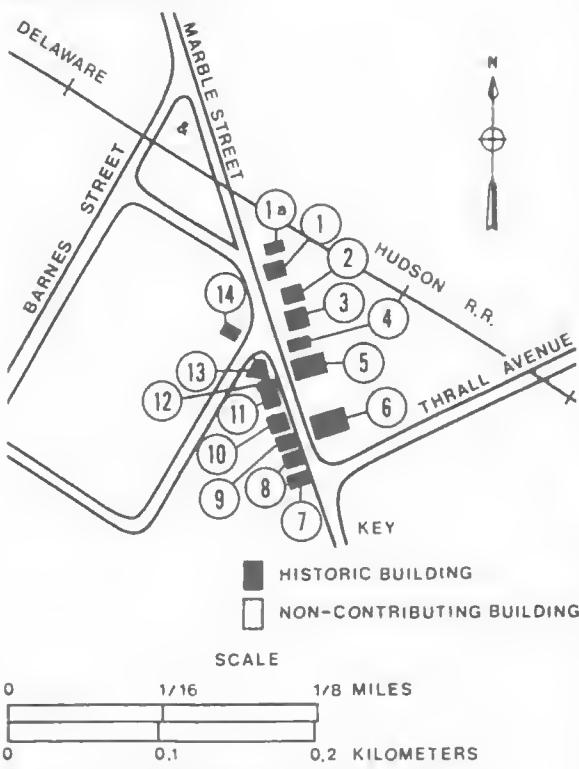
A97 House, c.1900

Gable roof, 2½ stories.

Features: Queen Anne porch

B MARBLE STREET HISTORIC DISTRICT MAP

(Numbers correspond to accompanying Register listing.)



SOURCE: VT. MAPPING PROGRAM ORTHOPHOTOS, 1975.

Substantial wood, brick, and marble-faced commercial blocks line the upper end of Marble Street to form the business district of West Rutland. Most of the buildings were erected soon after a disastrous fire in 1903 cleared earlier commercial buildings from the site.



Marble Street



(B3, 1907)

MARBLE STREET HISTORIC DISTRICT

B1 Store, c.1900
Vernacular-Italianate style, 2 stories.
Features: enriched cornice, Commercial storefront.

B1a Garage, c.1915

B2 Store, c.1900
Vernacular-Italianate style, brick veneer, 3 stories.
Features: marble, stone lintels, Commercial storefront, enriched cornice, decorative brickwork.

B11 Commercial Block, c.1905
Italianate style, brick veneer, 2 stories.
Features: enriched frieze, corncice brackets.

B12 Commercial Block, 1904



Italianate style, brick veneer, 2 stories.

Features: cornice brackets, marble, stone lintels, original storefront.

B12a Garage, c.1980
Non-contributing due to age.

B13 Commercial Block, c.1904
Italianate style, brick veneer, 2 stories.
Features: Commercial storefront, cornice brackets.

B6 Commercial Block, c.1905
Italianate style, 2 stories.
Features: cornice brackets, Commercial storefront.

B6a Carriage Barn, c.1910

B7 House, c.1890
Gable roof, 2½ stories.
Features: Italianate porch, peaked lintelboards, round arch window.

B7a Carriage Barn, c.1880

B8 House, c.1890
Gable roof, 2½ stories.
Features: Italianate porch.

B9 Fire Station, 1904



Vernacular-Italianate style, brick veneer, 2 stories.
Features: enriched cornice, cornice brackets, distinctive dormer, marble, stone lintels.

B9a Garage, c.1970
Non-contributing due to age.

B10 House, c.1900
Brick veneer, gable roof, 2½ stories.
Features: marble, stone lintels.

A GUIDE TO VERMONT ARCHITECTURE

This illustrated guide includes a description of eighteen architectural styles and eight distinctive house forms found in Vermont, and a glossary of architectural terms. All terms are defined as they are used in this publication. Some terms may also have other meanings that are not included here.

ARCHITECTURAL STYLES

Federal	c. 1790–c. 1835
Gothic Revival	c. 1825–c. 1870
Greek Revival	c. 1835–c. 1875
Italianate	c. 1850–c. 1890
Romanesque	c. 1855–c. 1895
French Second Empire	c. 1865–c. 1885
High Victorian Gothic	c. 1875–c. 1900
Stick Style	c. 1875–c. 1890
Queen Anne	c. 1885–c. 1905
Shingle Style	c. 1885–c. 1910
Colonial Revival	c. 1890–c. 1940
Adirondack Rustic	c. 1900–c. 1940
Neo-Classical Revival	c. 1900–c. 1935
Neo-Gothic Revival	c. 1900–c. 1935
Tudor Revival	c. 1900–c. 1935
Bungalow	c. 1910–c. 1935
Art Deco	c. 1925–c. 1940
Moderne	c. 1930–c. 1955

HOUSE FORMS

Cape Cod	c. 1765–c. 1820
Georgian plan	c. 1765–c. 1940
I-House	c. 1765–c. 1860
Sidehall plan	c. 1805–c. 1875
Classic Cottage	c. 1830–c. 1870
Pavilion with ecls	c. 1830–c. 1870
Tri-Gable Ell	c. 1875–c. 1910
Foursquare	c. 1910–c. 1930



(Shrewsbury)

ADIRONDACK RUSTIC

Rustic, late 19th century log camps in the Adirondack Mountains and images of log cabins in a variety of publications were the models for vacation homes and recreational structures built in scenic areas of Vermont during the first third of the 20th century. These buildings were designed to blend into forests and tree-shaded lakeshores, with their log or log veneer walls, wood-shingled roofs, rough fieldstone foundations or chimneys, and imaginative "rustic" ornament made of tree branches and applied to porches, window surrounds, gable peaks, and other surfaces.

While many of the rustic camps in the Adirondacks were large, elaborate vacation homes for the wealthy with room for guests and servants, examples in Vermont were usually much simpler and smaller in scale. Some of these single-family camps and recreational buildings only have one or two rustic elements—a stone chimney, log veneer walls, or porches built of sticks. The rustic style was also used for the many lodges, cabins, and shelters along the Long Trail, begun in 1910, and those built during the Depression in the state parks and national forests by the Civilian Conservation Corps.



(Hubbardton)



(Rutland City)

ART DECO

The Art Deco style became popular throughout the United States soon after it was introduced to an international audience by the *Exposition des Arts Décoratifs* held in Paris in 1925. Art Deco buildings in Vermont, although relatively rare, were built in the decade and a half before World War II in the cities and larger villages. The style was used primarily for masonry commercial blocks—1 or 2 story automobile showrooms and movie theatres, and taller office buildings—to project an image of modernity in keeping with their modern interior uses. Ornament, made of carved stone, colorful glazed terra cotta, intricate brickwork, or neon for movie marquees and store signs, consists of shallow, geometric, angular patterns. It is often used at rooflines and building corners, and around windows and entryways.



(Rutland City)



(Proctor)

BUNGALOW

The word *bungalow* comes from India where, during the late 19th century, the British used it to describe the low, single-story houses with large verandas, which were well-suited to tropical environments. These same characteristics are also associated with American bungalows built in the early 20th century. These 1 or 1½ story residences are identifiable by their broad gable, hip, or jerkinhead roofs, and deep wide porches spanning the front facades.

The "homey" bungalow was first used on a large scale in California where it was suitable for the climate and life-style of burgeoning early 20th century suburbs. By the 1910s and 1920s companies such as Sears, Roebuck produced plans and even prefabricated bungalows for mail order at reasonable cost. Bungalows quickly became popular with middle class Americans from coast to coast. Vermont was not excluded from these national trends. The larger cities and towns have streets of homes built from the early 1900s through the 1930s that are designed in or influenced by the bungalow style. Even some rural towns have isolated examples, often the only 20th century buildings in primarily 19th century villages.

The characteristic broad, low roofs of bungalows, often interrupted by dormer windows, have deep overhanging eaves that are supported by large, open, wooden braces or brackets. Stretching across the front of these homes are ample, shaded porches with battered or Colonial Revival style columns that often rest on tall pedestals covered with wood shingles or cobblestones. Chimneys, which were built on exterior walls, are fieldstone, cobblestone, or brick laid in decorative patterns. Clapboard and wood shingle sidings are the most frequently used, but brick, stucco, or cast stone examples may also be found. Windows—multi-paned sashes over a large single sash, picture windows topped by transoms, Colonial Revival style Palladian windows, and small, square stained glass sashes—are asymmetrically placed,



(Rutland City)



(Rutland City)

adding pleasing variety to wall surfaces. Some bungalows are also ornamented with distinctive "Japenesque" style trellises and flared eaves.

Behind many bungalows are garages, which are reached by side driveways. These early garages were either built of purely functional fireproof metal or masonry, or matched the houses with similar siding, hip or gable roofs, exposed rafter tails, overhanging eaves, and sometimes wooden cornice braces or brackets. Their swinging or folding wooden doors often have multiple panes of glass in the upper panels.



COLONIAL REVIVAL

The Colonial Revival style, popular for buildings of all kinds across the country from the late 1800s through the 1930s (and still in use today), was derived from American architectural styles first used in the 18th century. Building forms vary and range from the traditional Georgian plan for houses to central pavilions with sprawling eells for large institutional structures. Decorative features are based on details from the earlier styles but can be distinguished from them by their large scale and often unusual placement on the building facade. Among the most typical details are Palladian windows, porches with classical columns, doorways topped by fanlights or pediments, and full entablatures under the eaves.

During the last decades of the 19th century the Colonial Revival style rose to prominence as architects across the country turned to the buildings of the American colonial and Federal period for study and inspiration. In Vermont the style can be found nearly everywhere, used for residences of the well-to-do in the cities and on countryside estates, for numerous homes built in new suburban neighborhoods and in established villages and towns, and for public and institutional buildings, commercial blocks, movie theatres, and gas stations.

In Vermont elements of the style, mainly Palladian windows and porches with classical columns and entablatures, were first used in the large, picturesquely irregular Shingle and Queen Anne style houses constructed during the 1880s, 1890s, and early 1900s. Some of these residences, as well as smaller ones built from the early 1900s on, had gambrel roofs, which were derived from the "Dutch" colonial houses of the New York area. By the early 1900s Colonial Revival style buildings, particularly institutional structures and then houses, were more formal and symmetrical, usually 2 or more stories tall with a



(Fair Haven)



(Rutland City)



(Poultney)

central doorway and gable or hip roof. While a few were exact replicas of earlier styles (discernable today only by close scrutiny of materials and building techniques), most were much larger in scale.

Other Colonial Revival style features include entablatures with large dentils, modillion blocks, or ornamental swags; beltcourses; balustrades with bulbous turned balusters crowning rooflines; doors with sidelights and topped by transoms, fanlights, or pediments; quoins or pilasters on building corners; and by the 1910s cupolas and weather vanes. One or two of these details, usually a Palladian window or porches with columns, were also used during the period for simple gable front homes, Foursquares (popular into the 1920s), and to update older buildings.



(Castleton)

FEDERAL

The Federal style, with its light and delicate detailing derived from the classical architecture of ancient Rome, was the first major style in Vermont and was widely used from the late 1700s through the 1830s. Elements of the style trim the symmetrical gable, hip, or gambrel roof houses of the period and grace the standard New England church form like frosting on a cake. The main stylistic focus is on the central entryway: a paneled door usually flanked by sidelights and thin columns or pilasters, and crowned by a semi-elliptical fan or fanlight, transom, or delicate entablature. Palladian windows may be centered above on the second floor.

Early settlers and skilled master builders originally from southern New England and New York brought the Federal style to Vermont. They and, later, locally trained builders both copied and were influenced by carpenters' handbooks that included building designs, floor plans, and ornament. Among the most popular books were *The Country Builder's Assistant*, published in 1797, and the 1806 *American Builder's Companion*, both written by Asher Benjamin, a noted Massachusetts master builder.

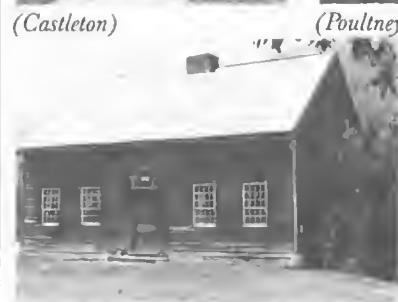
Many of the most elegant examples of the Federal style in Vermont were built in prosperous county seats, early centers of trade and commerce, and along key transportation routes. The style was used for houses, churches, stores, and other public buildings. Houses generally have five bay Georgian plan, I-house, or Cape Cod forms. Eaves on buildings of the period usually have little or no overhang. The gable ends are often pierced by decorative semi-elliptical fans or fanlights. Entry sidelights usually extend halfway down the length of the door. Spanning door and window openings in early brick houses are flat or shallow brick arches. Later masonry buildings have stone lintels with splayed ends, introduced after regional stone quarrying got underway, or applied splayed wooden lintels.



(Castleton)



(Poultney)



(Tinmouth)

Ornament on Federal style buildings ranges from delicate and sophisticated carving to naive interpretations of pattern book details. The thinly stretched columns and pilasters that decorate doorways, wall surfaces, and Palladian windows are usually plain or fluted, and often have Ionic or Corinthian capitals. Running under eavelines and over doors and windows are molded cornices that are sometimes enriched with dentils, and entablatures trimmed by intricately carved floral and swag motifs, fretwork, triglyphs, or other classical details. Curved lines made of wood or thin strips of lead trace weblike patterns in the glass of doorway fanlights, sidelights, and Palladian windows, while inset wall panels spring across brick facades in subtle arcading.



FRENCH SECOND EMPIRE

Mansard roofs top all French Second Empire style structures—residences, public buildings, and commercial blocks. Popular in Vermont during the 1870s and 1880s, this elegant style shares many characteristics of the Italianate style, including cubical forms, prominent eaves supported by curved brackets, paired windows, and sweeping verandas with chamfered posts and matching brackets.

The style, named after the Mansard-roofed buildings constructed in France during Napoleon III's Second Empire in the third quarter of the 19th century, was introduced to America by the late 1850s. A number of imposing federal government and other civic buildings were built in the style, and by the 1860s its influence was felt in Vermont. Popular here into the 1880s, the French Second Empire style was used for municipal and commercial buildings, as well as for the residences of well-to-do urban manufacturers and village merchants and professionals.

French Second Empire style buildings are usually two or more stories in height. The steeply pitched sides of the crowning Mansard roofs (named after the 17th century French architect François Mansart) provide additional living space. The roofs often have either curved or straight lower slopes that are broken by elaborate dormer windows, and are decorated with colored slates laid in geometric patterns. High style examples may also have tall, projecting, central or side towers, which are topped by Mansard roofs and sometimes metal cresting. Other characteristic details of these buildings are projecting pavilions, windows with heavy hood moldings or molded lintel boards and surrounds, bay windows, and Italianate style porches. Later buildings may have Queen Anne style porches or Eastlake style ornament (see *Queen Anne* style).

(Wallingford)



(Rutland City)



(Poultney)



(Castleton)

GOTHIC REVIVAL

The Gothic Revival style with its irregular forms and pointed details was used for churches in Vermont from the 1820s to 1840s, adding a note of medieval picturesqueness to an established landscape dotted with classical Federal and Greek Revival style buildings. Built in the common New England meetinghouse form, these churches were made Gothic by the use of such elements as pointed arch windows with small diamond-shaped panes, and pinnacles and cresting atop belfry towers. By the 1850s and 1860s the style was also being used for houses, although it was never as popular as the Greek Revival style. Whether a symmetrical Classic Cottage or a structure irregular in form, the Gothic Revival style house usually has a steeply pitched roof and wall dormer ornamented along eavelines by carved or scroll sawn bargeboards, decorative porches, and molded label lintels over window and door openings.

It was not until the 1840s that the Gothic Revival style became widespread in America, popularized for houses through three influential books written by landscape architect Andrew Jackson Downing and featuring designs of New York architect Alexander Jackson Davis. Downing and Davis asserted that the irregular Gothic Revival style was more suitable for the natural American landscape than the symmetrical forms of the Greek Revival style. In Vermont the style was advocated for churches by Episcopal bishop John Henry Hopkins of Burlington.

Early Gothic Revival style churches, with their light ornament and large, clear, pointed arch windows, project a somewhat delicate air, while the mainly stone churches of the 1850s to 1870s are seemingly more medieval in appearance with their heavy stonework, buttresses, stained glass, stone window tracery, crenellation, and lofty central spires or asymmetrically placed bell towers.

High style houses are irregular in form and ornately detailed. Bargeboards are cut in a variety of



(Rutland City)



(Wells)



(West Rutland)

fanciful geometric or naturalistic shapes such as waves, leaves, acorns, and vines. Porches often have octagonal posts with lacy cut-out brackets stretching between them. Opening onto these porches and into the landscape are full-length first floor windows and bay windows. Some houses are covered with board and batten siding, but in Vermont clapboards are more common. More modest houses, usually Classic Cottages, have porches and Gothic wall dormers trimmed with bargeboards, which are sometimes naively combined with Greek Revival style doorways, eaveline entablatures, and corner pilasters. Carriage barns, stables, and other outbuildings built in the middle decades of the 19th century sometimes also had Gothic Revival style features: board and batten siding, Gothic wall dormers, or simple bargeboards. (See also *High Victorian Gothic* and *Neo-Gothic Revival* styles.)



GREEK REVIVAL

Inspired by the ancient architecture of Greece, the Greek Revival style was the most popular 19th century style in Vermont, in widespread use from the 1830s through the 1870s, and even later in remote rural areas. It was used for residences, churches, courthouses, stores, and other buildings. Bold classical detailing—columns, pilasters, full entablatures, and pediments—ornament templelike gable-front as well as more traditional eaves-front buildings. As is the case with the earlier and more delicate Federal style, most stylistic emphasis is on the main entry—a paneled door flanked by sidelights, and robust columns or pilasters, and topped by a transom and three part entablature.

American architects in the first decades of the 19th century were influenced by books on the antiquities of Greece to adopt for their own designs the symmetrical, orderly forms of Grecian architecture as symbols of American freedom and democracy. By the 1830s the Greek Revival style was spreading throughout the country, popularized in part by newly published handbooks for carpenters. In 1827 Massachusetts master builder Asher Benjamin updated his 1806 handbook, *The American Builder's Companion*, substituting the original Federal style ornament with Greek details, and then wrote several more books that featured Greek Revival style designs. Vermont had one nationally renowned architect of the style, Ammi B. Young, who designed the second State House in Montpelier. Most Greek Revival style buildings in the state, however, were the work of local master builders and carpenters.

High style churches, courthouses, and the most elegant houses were built in the temple front form with monumental porticos spanning their fronts. Variations for houses include sidehall and pavilion with ell plans. Stylish examples of the latter are often found with colonnaded porches. Also common were the more traditional Georgian plans and I-houses, as



(Benson)



(Ira)



(Mount Holly)

well as the popular 1½ story Classic Cottage, an evolution of the earlier Cape Cod.

Most Greek Revival style buildings are ornamented by richly molded three-part entablatures under cavelines and over doorways. They are visually supported by pilasters, plain or paneled, that trim building corners and surround entryways. Gable peaks or pediments are sometimes pierced by triangular fans or fanlights. Windows usually have six panes in each sash, although commercial blocks are often noted for their large multi-paned storefront windows. Topping windows and door openings in most brick and stone buildings are rectangular stone lintels with square ends. Most sidelights extend three-quarters of the way down the length of the door, although there are some that are full length. Churches and courthouses are often topped by classically detailed belfries or cupolas.

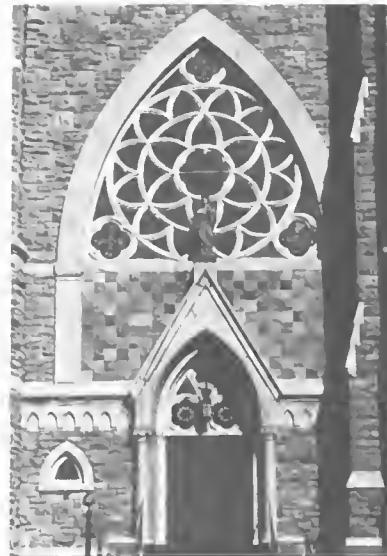
(Castleton)



(Poultney)

HIGH VICTORIAN GOTHIC

The High Victorian Gothic style of the last quarter of the 19th century continued the use of forms of medieval Gothic architecture, which were first popular in America in the 1840s and 1850s (see *Gothic Revival* style). Used mainly for churches and public buildings, the style is distinguished from the earlier Gothic Revival style by its almost exclusive use of masonry, lively wall surface patterns made of brick or stone in contrasting colors, ornate large-scale buttresses, window tracery, pointed arch windows and doorways, and abundant use of stained glass. Some examples of the style in Vermont are constructed of wood, with details that were originally painted in appropriate colors to imitate masonry.



(Rutland City)



(Middletown Springs)

ITALIANATE

The Italianate style, influenced by the architecture of Italian countryside houses, was first brought to Vermont soon after the coming of the railroad in the mid 1800s, and became popular after the Civil War. The style was used mainly for houses, commercial blocks, and outbuildings. The houses are usually cube-shaped with shallow hip roofs and sometimes projecting pavilions or towers, or have the more traditional gable-roofed Georgian and sidehall plans. They are trimmed with cornice brackets under overhanging eaves, rooftop cupolas or belvederes, bay windows, and porches with chamfered posts and scrolled brackets. Related outbuildings often have one or more of these elements. Commercial blocks are noted for their elaborate bracketed cornices, large plate glass storefront windows, and arched upper story windows.

Like the Gothic Revival style, the Italianate style was recommended for American country houses by Andrew Jackson Downing, who by 1850 had published the picturesque designs of New York architect Andrew Jackson Davis and others in three popular books. Wealthy businessmen, who were early promoters and investors in Vermont railroads and other industries, were the first to use the style in Vermont, building handsome villas in some of the major towns. Later, prosperous farmers and successful village professionals and merchants built large, high style homes, while those of modest means had homes with simpler Italianate style details.

Brackets are the most common feature of Italianate style houses, and are found ornamenting eavelines, bay windows, door hoods, and porches, which are distinguished by their chamfered posts. Windows, usually with two panes in each sash, are often paired, have round or arched tops and may be spanned by peaked or heavily molded lintelboards or sometimes by triangular or round arched pediments. Doors, commonly double-leaved, are paneled and



(Fair Haven)

(Wallingford)

have glass in their upper halves. Masonry buildings are sometimes ornamented on the corners by quoins, and wooden buildings by pilasters with inset, round arched panels. Some houses have a mix of stylistic elements — Greek Revival style sidelights, transoms, and entry pilasters, but Italianate style doors, door hoods or porches, cornice brackets, and window surrounds.

Italianate style commercial blocks, built in the second half of the 19th century, are characterized by heavy, bracketed cornices of wood, pressed metal, stone, or bricks laid in decorative patterns; round arched windows topped by cast-iron, pressed metal, brick, or stone lintels; storefronts with large plate glass windows and cast-iron columns; and quoins on the corners of freestanding buildings. Outbuildings constructed after the Civil War sometimes also have Italianate style details — peaked lintelboards over doors and windows, cornice brackets, and cupolas topped by finials or weather vanes.



(Rutland City)

MODERNE

Smooth, slick, and streamlined surfaces characterize the Moderne style of the 1930s to the 1950s, a style that was inspired not by the architecture of the past but by the new materials of modern technology. Although not very common in Vermont, it can be found in the cities and larger villages where it was used for diners, storefronts, gas stations, other roadside commercial structures, and some industrial buildings. Wall surfaces are made sleek by the use of such materials as stainless steel, chrome, enameled metal panels in a variety of colors, opaque Carrara glass, and large plate glass windows or expanses of glass blocks.

The shiny chrome and stainless steel diners of Vermont, like their counterparts throughout the country, were mass-produced in factories and shipped to their roadside locations. Storefronts, both for new buildings and added to older 19th century commercial blocks, have large display windows of plate glass that curve or angle inward to a recessed central doorway. Often found above and below the windows are squares of shiny Carrara glass. Gas stations are either covered with white enameled panels or have streamlined metal cornices.



(Rutland City)



(Rutland City)



(Rutland City)

NEO-CLASSICAL REVIVAL

The classical architecture of ancient Greece and Rome and the Italian Renaissance was the model for the imposing Neo-Classical Revival style, used for libraries, museums, banks, courthouses, schools, and other public buildings in the first three decades of the 20th century. A number of influential American architects who received classical training at the *École des Beaux Arts* in Paris made the style popular throughout the country. Most Neo-Classical Revival style buildings were built of light-colored stone, much of the marble and granite supplied by Vermont quarries, and less commonly of brick. They can be identified by their impressive scale, monumental carved stone columns that support porticos or full pediments, full eaveline entablatures, and carved or cast stone balustrades or parapets running the edges of the characteristic flat or shallow-pitched roofs. Windows are usually topped by pediments and framed by carved surrounds or other elaborate stonework. Walls, which often have a tall basement story, can be ornamented by pilasters, beltcourses, stone laid in distinctive patterns, and carved stone or terra cotta medallions or other trim.



(Rutland City)



(Proctor)

NEO-GOTHIC REVIVAL

The forms of Gothic architecture continued to be popular in the early 20th century for churches, collegiate buildings, and other public structures. The Neo-Gothic Revival style can be differentiated from the more exuberant High Victorian Gothic style of the 1870s and 1880s by the use of subdued red or light-colored brick or stone. Window tracery, pinnacles, pointed arches, and trim on buttresses, towers, and steeples are often made of limestone or buff-colored terra cotta and are usually smaller in scale than those of the earlier style. (see also *Gothic Revival* and *High Victorian Gothic* styles.)



(Rutland City)



(Rutland City)

QUEEN ANNE

Gaudy, colorful, and irregular describe the Queen Anne style, the frenzied culmination of the elaborate late 19th century architectural styles. Popular in Vermont from about 1885 to 1905 for churches, public buildings, commercial blocks, and particularly for houses, the style is distinctive for its asymmetrical building forms, rich wall textures, multi-colored paint schemes, unpredictable window spacing, towers, bay windows, gable screens, and porches with turned posts and balusters.

The Queen Anne received its first major exposure in America at the 1876 Centennial Exposition in Philadelphia, where the British government constructed several buildings in the style. American architects were inspired by these elaborate English "cottages" and by the end of the 1880s the Queen Anne style was popular from coast to coast. Numerous popular pattern books provided the designs, and woodworking mills mass-produced the moldings, turned elements, and other trim. In the cities and larger towns in Vermont there are many examples of the style, ranging from public buildings and mansions of wealthy entrepreneurs to row upon row of houses in middle-class neighborhoods.

Most Queen Anne style buildings are irregular in form, with hip, gable, or jerkinhead roofs, projecting towers, and bay and dormer windows. Wood-frame structures are often sided with imaginative combinations of wood shingles with decoratively cut ends, clapboards, and vertical or horizontal boards dividing wall surfaces. Original paint schemes were generally multi-colored to highlight the ornate trim, although many buildings were later repainted white. More modest homes often have simple rectangular forms with gable fronts and only one or two details of the style.

Porches are the most common decorative feature of the style and often were added to older buildings. They can be identified by their elaborately turned



(West Rutland)



(Rutland City)



(Pittsford)



Queen Anne-Colonial Revival style (West Haven)

posts and balusters, and valances with turned spindles or simply cut brackets that stretch between the tops of the posts. Skirts below the porch floor are made of latticework or vertical slats with cut-out designs in the shape of flowers, stars, hearts, or geometric patterns. Windows come in a variety of shapes and sizes and often contain panes of stained glass, while doors are usually heavily molded and inset with square or oval windows. Toward the end of the 19th century the exuberant forms of the Queen Anne style were sometimes combined with the more classical shapes and detailing of the Colonial Revival style. (See *Colonial Revival* style.)

Queen Anne style churches, often built with irregularly placed towers, and such public buildings as schools and town halls share many of the same features found on houses. Commercial blocks, either brick or wood, are similar in form to earlier Italianate style blocks, but may have oriel windows on upper levels and roofline turrets. Brick blocks are distinguished by elaborate cornices made of patterned, corbelled brickwork, and textured wall surfaces varied by inset panels, terra cotta ornament, and bands of decorative brickwork.



(Poultney)

EASTLAKE

A number of Queen Anne style buildings are also highlighted with the distinctive, elaborately worked, wooden ornament of the Eastlake style. The style was derived from the illustrations of interior furnishings in English architect Charles Locke Eastlake's book, *Hints on Household Taste*, which achieved great popularity in America after publication in Boston in 1872. Eastlake style ornament decorates gable peaks, roof edges, wall surfaces, and porches. Heavily turned porch posts and valance spindles, gable screens, and flat boards are gouged out with straight lines or simple designs, and embellished with geometric or floral patterns that are either cut out or applied to the surface.



(Fair Haven)



(Rutland City)

ROMANESQUE

The American Romanesque style, named after the European Romanesque style of the 11th century, was used, although rarely, in Vermont for public buildings during the 1850s and 1860s. These buildings, usually constructed of brick, are notable for their round arches—atop doors and windows and forming inset wall panels and eavesline arcading. The style was reinvigorated in the 1870s and 1880s by the distinguished American architect H. H. Richardson, who used it in a bold new way that was widely emulated throughout the country. The buildings he designed, including the Billings Library at the University of Vermont, and others that were influenced by his work are usually built of dark rock-faced stone with massive, over-sized arches, but are often lightened by small touches of delicately carved stone ornament. Richardsonian Romanesque style buildings in Vermont, mainly libraries, are either stone or brick with large arched doorways and windows, and often have asymmetrically placed towers, some molded terra cotta trim, and steep hip roofs interrupted by either large dormers or eyebrow windows.



(Rutland City)



(Wallingford)



(Rutland City)

SHINGLE STYLE

The Shingle Style was first developed in the 1880s by New England architects who, in designing large, New England coastal vacation homes, were inspired by the shingled houses of the American colonial period. The design of these huge cottages, with their fluid, horizontal bands of dark shingles, broad roofs, and sweeping porches, became popular across the country and flourished until the end of the century. In Vermont the style was used mainly between the 1880s and 1910 for homes of prosperous families in the large villages and cities, and for some carriage houses, vacation homes, and recreational buildings.

Other features characteristic of the style are foundations and sometimes lower stories with walls built out of massive cut stone, large chimneys, and complex hip, gambrel, gable, or jerkinhead roofs that occasionally are interrupted by towers and dormer windows. One or more of these elements also can be seen in less elaborate homes of the period. Near the close of the 1800s Shingle Style designs also made use of Colonial Revival style porches and Palladian windows.



(Rutland City)



(Rutland City)



(Fair Haven)

STICK STYLE

Stick Style houses, usually tall and irregular in form, often have steeply pitched roofs with deep, overhanging eaves supported by large, open wooden braces, and exposed rafter tails. Decorative details are flat, linear, and spare in appearance. The characteristic "stickwork" stretches across wall surfaces and divides floors, defines building corners, outlines doors and windows, and imitates corner braces. Other ornament includes wooden screens that fill gable peaks, simple bargeboards with incised linear ornament, and spacious porches with simple posts and large braces. When these details are combined with the forms and features of the Eastlake and Queen Anne, the resulting designs are a lively mix of late 19th century architectural styles.



(Rutland City)

*(Rutland City)*

TUDOR REVIVAL

Examples of the picturesque Tudor Revival style, built of wood, brick, or stone in the early 20th century, are found scattered throughout Vermont in city suburbs, on countryside estates, and college campuses. The style was used for large mansions and small cottages, school buildings, and sometimes even fanciful gas stations or other commercial structures. These buildings project a romantic image with their steeply pitched roofs, flared eaves, exotic Tudor arch door and window openings, half timbering and stuccoed walls, projecting gables with exposed rafter tails, and sometimes heavy masonry chimneys, foundation walls or lower stories.

CAPE COD

*Cape Cod (Clarendon)*

Cape Cod type houses were among the earliest and most common dwellings built in Vermont. The term for this distinctive New England house was first used by the Rev. Timothy Dwight, president of Yale College, who noted it in his diary while on a trip through Cape Cod in 1800. Cape Cods were built in Vermont in the late 1700s and early 1800s. They are characteristically $1\frac{1}{2}$ stories tall, five bays wide across the eaves side with a central entry, and have eaves with little or no overhang. While most have gable roofs, there are some with gambrel roofs. Inside, the two large front rooms and several smaller rear rooms are grouped around a massive central chimney. Most Cape Cods are stylistically plain, but some are ornamented with such Federal style details as fanlights, sidelights, pilasters framing the doorway, and door or eavesline cornices, which are occasionally enriched with dentils or modillions. Variations include half plans, only three bays wide across the eaves side with the door in the left or right bay, and three-quarter plans, four bays wide with the door in the second or third bay.

*Three-quarter Cape Cod (Shrewsbury)**Half Cape Cod (Pittsfield)*

CLASSIC COTTAGE

*Classic Cottage (Tinmouth)*

Classic Cottages, built during the second and third quarters of the 19th century, were a popular house type in Vermont. They are so-named because they often are ornamented with classical details commonly used in the Greek Revival style. Some also were built with or later altered by the addition of Gothic Revival style features. Five bays wide across the eaves side with a central door, these $1\frac{1}{2}$ or $1\frac{3}{4}$ story tall houses usually have gable roofs and are characterized by a high kneewall (the wall area between the eaves and tops of the first floor windows) and small stove chimneys, often placed symmetrically along the ridgeline. Inside, two large front rooms generally flank a small central hall with smaller rooms located in the rear. They were often expanded by building attached wings or ell. Variations include half plans, only three bays wide across the eaves side with the door in the left or right bay, and three-quarter plans, four bays wide with the door in the second or third bay.

*Three-quarter Classic Cottage (Shrewsbury)**Half Classic Cottage (Rutland City)*

FOURSQUARE



Foursquare (Rutland City)

Foursquares are large 2 story houses, nearly square in size, with hip roofs, full width front porches, and usually a central dormer. They were popular especially in the cities and suburban areas of Vermont from the early 1900s through the 1920s. Although simple in form, many are varied by the use of a mix of clapboard, wood shingle, masonry, stucco, or concrete blocks for wall surfaces, and are ornamented with Colonial Revival style details.

GEORGIAN PLAN



Georgian plan (Clarendon)

Georgian plan houses, named after the formally symmetrical architecture of 18th century England during the reign of the three King Georges, were first built in Vermont in the late 1700s. These 2 or 2½ story houses are five bays wide across the eaves side with a central doorway and usually have their chimneys near the gable ends. Most Georgian plan houses have either gable or hip roofs, while some later 19th century examples may have Mansard roofs. Inside, the center hallway is flanked on each side by a front and rear room. The term is also used in this publication to mean houses of the same form but with a central chimney. In the earliest Georgian plan houses, the tops of the second story windows are often located right under the eaves. This popular house type was in continual use from the late 1700s through the mid 1800s, and was revived again in the early 1900s. Although some Georgian plan houses are plain with little or no ornament, many are embellished with Federal, Greek Revival, Italianate, and Colonial Revival style features. Variations include half plans, only three bays wide across the eaves side with the door in the left or right bay, and three-quarter plans, four bays wide with the door in the second or third bay.



Three-quarter Georgian plan (Wallingford)



Half Georgian plan (Poultney)

I-HOUSE*I-House (Danby)*

I-houses are 2 or 2½ stories tall and five bays wide across the eaves side with a central doorway, but unlike Georgian plan houses are only one room deep instead of two. They usually have gable roofs, and more rarely hip roofs. Built in many parts of the country, they were first identified and named by scholars studying the type in Louisiana who noticed that many builders of these narrow houses in that state originally came from Iowa, Indiana, and Illinois. I-houses were most commonly built in Vermont from the late 1700s to the mid 1800s, and sometimes were ornamented with Federal and Greek Revival style details. Variations include half plans, only three bays wide across the eaves side with the door in the left or right bay, and three-quarter plans, four bays wide with the door in the second or third bay.

*Three-quarter I-House
(Brandon)**Half I-House (Pawlet)***PAVILION WITH ELLS***Pavilion with ells (Wells)*

Pavilion with ells plan houses, not often found in Vermont, were built here from the 1830s through the Civil War period. This plan was derived from the symmetrical architecture of the 16th century Italian architect Andrea Palladio, which was revived in the 18th century. It was popularized in America by a design in an influential 1832 handbook published by Minard Lafever, an accomplished New York City architect and builder of Greek Revival style structures. Pavilion with ells plan houses consist of a main block, usually gable front and 1½, 2, or 2½ stories tall, with flanking matching ells. Roofs are either gabled or hipped. Although some are relatively plain others are ornamented with Federal and, more commonly, Greek Revival style features. A few late examples were built in the Italianate style.

SIDEHALL PLAN*Sidehall plan (Pawlet)*

Sidehall plan houses, built in Vermont throughout the 19th century, were particularly popular between the 1830s and 1870s. Characterized by their gable front facades, they are $1\frac{1}{2}$, 2, or $2\frac{1}{2}$ stories tall, and are so-named because the main door, located in the left or right bay, opens into a side hallway. While some sidehall plan houses are relatively modest, many others are ornamented with detailing from the Federal, Greek Revival, Gothic Revival, Italianate, and other 19th century styles. The houses were often expanded in size by building an ell to one side or an offset wing on the rear.

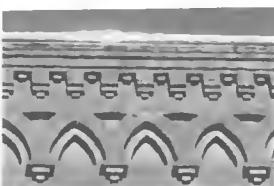
TRI-GABLE ELL*Tri-Gable Ell (Sudbury)*

Tri-Gable Ell plan houses consist of a $1\frac{1}{2}$, 2, or $2\frac{1}{2}$ story gable front block with an ell that closely matches it in height. Popular in Vermont in the last quarter of the 19th century and the early 20th century, this plan gets its name today for its three exposed gable ends (two on the main block and one on the ell). Although some are modestly detailed, nearly all have porches and many are enriched with features from the Queen Anne, Shingle, and Stick styles.

GLOSSARY

A

applied woodwork Plain, carved, milled, or turned woodwork applied in decorative patterns to wall surfaces.



arcading A series of regularly spaced arches or arched openings.

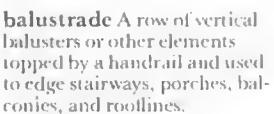
arch Structural device, usually curved and built of stone or brick, that spans an open space to support the weight above. Also any decorative element shaped like an arch. See illustrations.

architrave Lowest of the three parts that make up an entablature. See entablature illustration.

ashlar Square cut blocks of stone, either smooth or rough-faced, set in horizontal or random courses.

B

balloon frame A wooden structural system consisting of regularly spaced vertical studs of milled lumber extending the height of a building frame, with all its parts joined by nails.



balustrade A row of vertical balusters or other elements topped by a handrail and used to edge stairways, porches, balconies, and rooflines.



bank barn A barn whose basement is built into the side of a hill or earthen bank and whose first floor stable is at grade level.

bank of windows A grouping of several adjoining windows.

bargeboard Decorative board, often scroll sawn or carved, usually found ornamenting rooflines of buildings.

arch



flat arch



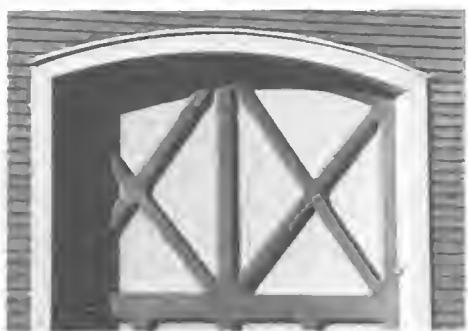
French arch



pointed arch



round arch



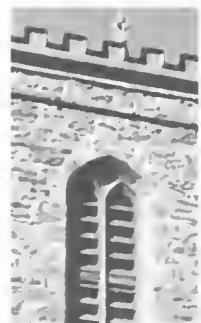
segmental arch



Syrian arch



triangular arch



Tudor arch

belcast roof Roof with an outward flare that resembles the shape of a bell at the lower roof edge.

beltcourse A horizontal band, often of stone or wood, forming a continuous line across an exterior wall of a building.



belvedere Rooftop structure, usually with windows on all sides.



battered column A squared column that is very wide at the bottom and tapers toward the top.



bay Regular vertical divisions of the exterior of a building, usually defined by the door and window openings.

bay window Multi-sided window that projects from the wall of a building and has its base on the ground. One or more stories in height.

belfry That portion of a tower or *cupola* in which a bell or bells are hung.

board and batten Exterior siding of l lus, wide, vertical planks with narrow wooden strips (battens) covering the joints.

bracket A decorative or structural brace, generally triangular or L-shaped and found along *cornices* and under rooflines.

brick bond In a brick wall, the pattern made by laying bricks lengthwise (stretchers) or with their short ends (headers) exposed. See illustrations.



buttress A masonry structure built against or projecting from a wall to support it. Sometimes imitated in wood.

C

c. See *circa*.

camp A vacation home commonly located on a lake or in a remote or scenic area.

canted Cut off at an angle.

Cape Cod A $1\frac{1}{2}$ story high house form that is five bays wide across the eaves side, with a central entry, little or no *kneewall*, eaves with little or no overhang, and originally built with a large central chimney. See illustrations in **House Forms** section.

capital The top section of a *column*.

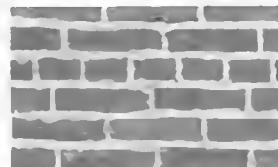
carrara glass Colored opaque glass most often used as a siding on storefronts.

carriage bays Wide openings, sometimes with a rounded or angled profile at the top, in an outbuilding or wing and designed to admit carriages or wagons.

cavetto cornice An oversized concave eavesline molding.

chamfer The surface made by cutting off a square edge, usually at a forty-five degree angle to each plane.

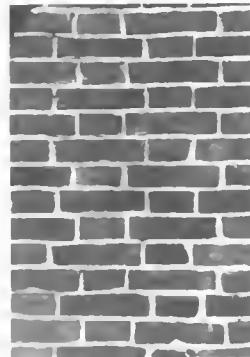
brick bond



common (American) bond



running bond



Flemish bond



cupola Small decorative structure crowning the roof ridge, and usually used for ventilation.

D

dentils A band of small tooth-like blocks ornamenting a *cornice*.

door hood A small roofed projection over a doorway, usually supported by brackets.

Doric column See *column* illustration.

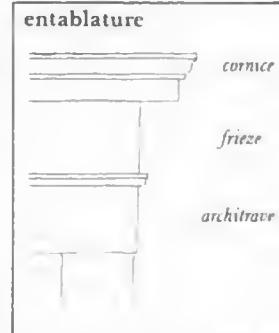
duplex

A house built for two families, generally with two entrances.

E

cave Where the underside of a sloping roof is met by the wall.

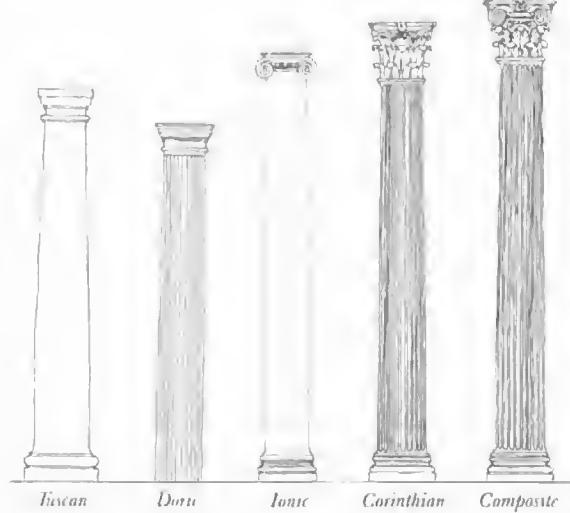
ell A secondary block of a building whose roof ridge runs at a right angle to that of the main block.



entablature Three-part horizontal trim consisting of an *architrave*, *frieze*, and *cornice*, sometimes ornamented, and found under rooflines (full entablature) and over entryways. See illustration.

eyebrow dormer A small curved dormer shaped like an eyebrow.

column



F

facade Face or wall of a building, usually referring to the front wall.



falsefront Main *façade* of a building that rises above the roofline, has a flat top, and is built to present a more imposing appearance to the street.



fan A semi-circular or elliptical frame above a door or window or in the gable ends of a building that is usually filled with radiating wooden louvers.

fanlight A semi-circular or elliptical window, often with radiating dividers or leaded glass patterns, above a door or window or in the gable ends of a building.

finial Small ornament crowning the top of roofs or projections on buildings.

flat arch See *arch*.

flushboard siding Horizontal boards laid flush to create a smooth exterior wall surface.

Foursquare A 2 story tall house, nearly square in plan, with a hip roof, full width front porch, and usually a central dormer. Built in the early 20th century. See illustration in *House Forms* section.

French arch See *arch*.



fretwork Raised geometric patterned ornament, applied to such architectural elements as *friezes* and *pilasters*.

frieze Middle of the three parts that make up an *entablature*. Sometimes enriched with decorative elements. See *entablature* illustration.

G

gable roof Pitched roof with two sloping sides that meet at a ridge (the gable being the triangular wall area formed by the roof slopes).



gable screen Decorative wooden ornament, often carved, scroll sawn, or made of turned elements, and found screening gable peaks.

gambrel roof Roof with two double-pitched sloping sides meeting at a ridge.

Georgian plan A 2 or 2½ story house, five bays wide across the eaves side with a room on each side of a central entryway, and two rooms deep. See illustrations in *House Forms* section.

glass block Hollow blocks of glass molded in a variety of surface patterns and usually laid up with thin mortar joints to produce translucent non-structural walls.



Gothic wall dormer Steeply pitched roof dormer whose front is a continuation of the main wall of the building.



ground level stable barn A barn that has its main floor, usually concrete, at ground level, a hay loft above, and no basement. Often has a *gambrel roof*.

H

half plan house A *Cape Cod*, *Classic Cottage*, *Georgian plan*, or *I-house* that is only three bays wide across the eaves side, with the door in the left or right bay. See illustrations under specific plans in **House Forms** section.

half-timbering Ornamental exterior wall surface treatment of timbers in imitation of wood framing and usually infilled with stucco or bricks.

headers See *brick bond*.

highdrive A ramp, usually enclosed, leading from the ground up to the main level of a barn. Most commonly found on *bank barns*.

high style Having many or all of the characteristics of a particular architectural style.



hip roof Roof with four sloping sides meeting at a point or short ridgeline.

hood molding Projecting molding over a window or door opening.

I

I-house A 2 or 2½ story house, five bays wide across the eaves side, with a central entrance, and only one room deep. See illustrations in *House Forms* section.

Ionic column See *column* illustration.

J

jerkinhead roof A gable roof in which the gable peaks are clipped off and inclined backward.

K

keystone Wedge-shaped center stone, often ornamented, in an *arch*. Sometimes imitated in wood.

kneewall The area between the top of the first floor windows and the eaves of a 1, 1½, or 1¾ story building.

L

label lintel Molded *lintelboard* that extends downward along the sides of an opening and then outward at the ends.

lintel A horizontal stone, brick, cast-iron, or wooden beam that spans the top of a door or window opening.

lintelboard Wooden board above window or door openings. Sometimes ornamented.

M

Mansard roof Roof with four double-pitched sloping sides, the lower pitch being steeper than the upper and sometimes curved.

metal ventilator A metal crown-shaped fixture, generally found on barn roofs, to vent hot air.



modillions Small horizontal scrolled brackets under the overhanging section of a *cornice*. Modillion blocks are plain blocks. See illustration.

monitor roof Gable roof with a section along the ridge that is raised up to accommodate a row of windows on each side.

monumental portico Large, 2 story high porch supported by massive freestanding columns.

mutules Flat blocks under the overhanging section of a *cornice* and aligned over *triglyphs*.

N

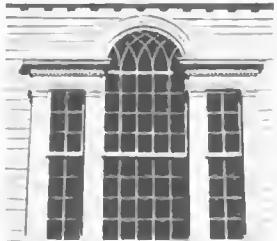
novelty siding Exterior siding consisting of wide interlocking horizontal boards, each having a beveled curve at the top and a similar notch in the middle to give the appearance of two strips of siding instead of one.

O

ogee arch See *arch*.

oriel window Multi-sided window that projects from the wall of a building, and whose base does not reach the ground.

P



Palladian window Three part window consisting of a tall round-headed window flanked by two shorter and narrower windows, each window usually being flanked by *pilasters* or *columns*.

palmette A small classical ornament with fanlike leaves.



parapet Front or side walls of a building that rise up above the roofline.

pavilion Section of a building *façade* that projects forward from the main wall plane.

pavilion with eaves plan House form consisting of a main block, generally with a gable front, and flanking matching *eaves*. See illustration in **House Forms** section.

pediment The triangular wall area inside a gable and framed by *cornices* along all three sides. Also used to mean cornice-framed elements, either triangular, rounded, segmentally arched, or scrolled like a swan's neck, found over doors (entry pediment) or windows. See illustrations.

pergola A garden structure with trellis sides or roof.

pilaster Flat representation of a column.

pinnacle Small pointed ornament with squared or rounded sides usually found crowning rooftop features.

plank wall construction A wooden structural system consisting of large heavy vertical planks that are framed side by side into the floor and ceiling beams.

polychromed Multi-colored.

porte cochère A wide porch that permits the passage of vehicles.

post and beam A traditional structural system consisting of large wooden beams connected by mortise and tenon joints.

pressed stone Concrete blocks cast to look like blocks of cut stone.

Q

Queen Anne window A window containing a clear pane that is surrounded or topped by a border of small panes of stained glass.



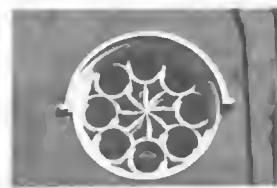
quoins Blocks of stone, wood in imitation of stone, cast-iron panels, or brick at the corners of buildings. Usually arranged in an alternating pattern of large and small blocks.

R

rafter tails Rafter ends that are exposed at the eaves.

raking window Gable end window set at an angle between the rooflines of the main block of a house and its wing.

reveal The side of a recessed door or window opening.



rose window Large, circular, stained glass church window with a radiating design.

rustication Heavily textured rough surface treatment of blocks of cut stone or wood.

S

segmental arch See *arch*.

shed roof Roof with a single slope.

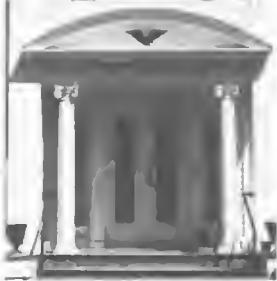
shinglework Wood shingles applied in decorative patterns to wall surfaces.

sidehall plan House form characterized by a gable front *façade* with the main door (leading into a hallway) in the left or right hand bay. See illustration in **House Forms** section.

pediment



broken pediment



segmental arch pediment



swan's neck pediment



broken pediment



triangular pediment



sidelights Narrow vertical windows, usually consisting of small panes or patterned leaded glass, flanking a door.

skirt Lattice or other decorative screening below a porch floor.

snecked ashlar A localized form of *ashlar* construction consisting of thin slabs of stone that are laid upright to form the outsides of the walls, are interfilled with rubblestone, and joined by wide mortar joints reinforced with small flat stones.

spire Tall slender structure that tapers to a point atop a tower.

splayed lintel A *lintel* whose ends are angled inward such that the top is wider than the bottom.

stacked wall construction Wooden building construction in which the walls are built of stacked sawn lumber.

stickwork Decorative boards and wood sticks applied to exterior wall surfaces in imitation of structural beams.

streamlining Smooth fluid lines and sleek contours, usually accomplished by the use of sheet metal, enameled panels, or glass.

stretchers See *brick bond*.

sunburst Radiating pattern resembling the rays of a rising sun, generally made of carved or milled woodwork and used to ornament wall surfaces.

surround The frame and trim surrounding the sides and top of a door or window.

Syrian arch See *arch*.

T

terra cotta Blocks of high-fired clay molded with decorative patterns and used for exterior ornament or siding.

three-quarter plan house A *Cape Cod*, *Classic Cottage*, *Georgian plan*, or *I-house* only four bays wide across the eaves side with one window on one side of the doorway and two on the other. See illustrations under specific plans in **House Forms** section.

tie rod ends Cast-iron elements exposed on exterior walls at the ends of tie rods (metal rods used to keep walls, arches, or roofs from spreading outward). Often in such ornamental forms as stars, circles, fleurs-de-lis, and starfish.

tracery Decorative use of intersecting curved and straight lines or dividers, usually made of stone, wood, or metal and found in windows and decorative panels.



transom A row of glass panes located directly above a doorway.

Tri-Gable Ell Gable front house with an *ell* almost the same height as the main block. Built in the last quarter of the 19th and the early 20th centuries. See illustration in **House Forms** section.

triglyphs Tablets characterized by two vertical grooves that are set at regular intervals in a Doric *frieze*.

truss A structural framework of iron, steel, or wooden beams that is used in bridge and roof construction to span wide open spaces and support heavy loads. Deck, pony, and through are types of bridge trusses. Pratt, Town lattice, and Warren are specific truss forms. See illustrations.

Tudor arch See *arch*.

Tuscan column See *column* illustration.

truss



deck truss



pony truss



through truss

V



valance Decorative band of open woodwork running under the roofline of a porch.

vermiculation Surface treatment of incised wavy grooves resembling worm tracks that ornament blocks of cut stone, wood, or other materials in imitation of stone.

vernacular Having few of the architectural elements or ornamental details that characterize a particular architectural style.

W

wing A secondary block of a house in which the roof ridge is parallel to the main structure.

workers' housing A group of generally similar *vernacular* houses built for the employees of a particular company.

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The primary source of information for this book is the Vermont Division for Historic Preservation Historic Sites and Structures Survey for Rutland County, which is on file at the Division office in Montpelier.

The following is a selective list of other sources that were used to prepare this book. This bibliography is divided into two sections: Rutland County Sources and Individual Town Sources. Readers who wish to do further research on the history of these towns should also consult T. D. Seymour Bassett, ed., *Vermont: A Bibliography of Its History*, (Boston: G. K. Hall & Co., 1981) and the major collections on Vermont history at the Vermont Historical Society in Montpelier and at the Bailey/Howe Library at the University of Vermont in Burlington.

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